Dr. Jawahar Jyoti Kuli's

Mising Folklore

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Mising Folklore

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Dedicated to
In memory of
my respected uncle
sociologist & Ex. Professor
Late Dr. Durgeswar Doley

PREFACE

The Misings known in the earlier times as the Miris mentioned as such in the constitution of India, belong to the great family of the aboriginal tribes of the North Eastern region of India. Ethnically, the Misings hail from the same stock as the Adis, the Apatanis, the Galo, the Hill Miri, the Tagin, the Nyjishi, the Bangni etc. and belong to the North Assam Branch of the Mongoloid race. They like to call themselves as the Tani or the Ami meaning a man, as the speakers of all the languages of the group trace the descent from a mythical progenitor for named Abotani or Abutani (Literally father man). These tribes possess similarities in their language, traditions and culture but closer affinity to Adis only.

The Misings were originally hill dwellers living in the mountain ranges lying in between the Subansiri and Siang districts of Arunachal Pradesh, who subsequently came down to the valley in the medieval period by following the river course in search of fertile land for agriculture works. Henceforth, they have been living mostly along the banks of the Brahmaputra and its tributaries for which they were called by the British writer as the riverine people. In the plains under favourable conditions, their population grew and presently they inhabit in the districts of Tinsukia, Dibrugarh, Dhemaji, Lakhimpur, Sivasagar, Golaghat, Sonitpur and Jorhat having concentration in the Dhemaji & Lakhimpur.

They have got their traditional beliefs and customs in which they believe the Moon (Po:lo) and the Sun(Do:nyi) as their father God and mother Goddess respectively. In the 17th centuries and even after they have been influenced by the Vaishnavite tenets of Assam due to which a number of them practise Vaishnavite beliefs and practices. Their language belongs to the Tibeto-Burman language group of the great Mongoloids which has been developed in written forms to cultivate the language using Roman Scripts in a modified form reinforced by the formation of the Mising Agom Kébang (The Mising Language Society) in 1972.

The Misings are active agriculturists earning their livelihood pursuing different types of cultivation of varieties of paddy seeds. They perform festivals, ceremonies relating to socio-cultural activities in which they sacrifice pigs, fowls, etc. with rice beer (Apong) conducted by a Mibu. The people build their dwelling houses in raised platforms having thatched roofs called Okum and their traditional socio-cultural biggest institutions is known as Murong. The Mising women play vital role in their economic life weaving different varieties of clothes for their family members. They are born weavers and cultural idol of the society.

The Misings are culturally rich and the store house of their folklore reflects the sphere of its richness. The folksongs, folktales, sayings, legends, dresses, ornaments, musical instruments etc. glorify their age-old traditional values of folk culture. Although, they are gradually assimilating themselves with greater Assamese society socio-culturally, their traditional folklores have been glittering as gems among the gems.

The present work titled Mising Folklore is an attempt to piece together folklore materials from different publications, resource persons, internet source, as well as personal field work and experience. It has been the enlarged previous work titled Folk Literature of the Misings (May,1992). My thanks to all the resource persons of the previous edition as well as special thanks to Deben Pegu, Purnima, Purnoi, Neheru Pegu for their suggestion and information. My special thanks to Nilamoni Deka and Dipak for their typing the script.

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CHAPTER -I

INTRODUCTION

The term FOLKLORE was first suggested by William Thoms, (1946) a Britsh antiquarian. In coining the term for the first time Thoms had a very clear idea in his mind as to what FOLKLORE means. He meant by it the words and phrases such as manners, customs, observations, superstitions, ballads, fading legends etc. of the people. Different scholars have defined folklore in different ways from time to time. Within the concept of folklore, Bascom includes the folksong, folkdances folk belief, customs, folk speech as well as those useful forms of expressions which have been called FOLK LITERATURE. Goswami is of the view that folk songs, folk tales and sayings having oral existence form the parts of folklore. Thus, folklore is a comprehensive concept.

Folklore is the traditional art, literature, knowledge, and practice that is disseminated largely through oral communication and behavioral example. Every group with a sense of its own identity shares, as a central part of that identity, folk traditions- the things that people traditionally believe (planting practices, family traditions, and other elements of worldview), do (dance, make music, sew clothing), know (how to build an irrigation dam, how to nurse an ailment, how to prepare barbecue), make (architecture, art, craft), and say (personal experience stories, riddles, song, lyrics).

The word 'folklore' names an enormous and deeply significant dimension of culture. Considering how large and complex this subject is, it is no wonder that folklorists define

folklore in so many different ways.

Benjamin A. Botkin, 1938:

Folklore is a body of traditional belief, custom, and expression, handed down largely by word of mouth and circulating chiefly outside of commercial and academic means of communication and instruction. Every group bound together by common interests and purposes, whether educated or uneducated, rural or urban, possesses a body of traditions which may be called its folklore into these traditions enter many elements, individual, popular, and even 'literary,' but all are absorbed and assimilated through repetition and variation into a pattern which has value and continuity for the group as a whole.

Jan Brunvand, 1978:

Folklore comprises the unrecorded traditions of a people, it includes both the form and content of these traditions and their style or technique of communication from person to person.

Folklore is the traditional, unofficial, non-institutional part of culture. It encompasses all knowledge, understandings, values, attitudes, assumptions, feelings, and beliefs transmitted in traditional forms by word of mouth or by customary examples.

Edward D. Ives, 1978.

No song, no performance, no act of creation can be properly understood apart from the culture or subculture in which it is found and of which it is a part; nor should any 'work of art' be looked on as a thing in itself apart from the continuum of creation-consumption.

Barre Toelken, 1979.

Tradition (means) not some static, immutable force from the past, but those pre-existing culture specific materials and

options that bear upon the performer more heavily than do his or her own personal tastes and talents. We recognize in the use of tradition that such matters as content and style have been for the most part passed on but not invented by the performer.

Dynamic recognizes, on the other hand, that in the processing of these contents and styles in performance, the artist's own unique talents of inventiveness within the tradition are highly valued and are expected to operate strongly. Time and space dimensions remind us that the resulting variations may spread geographically with great rapidity (as jokes do) as well as down through time (good luck beliefs). Folklore is made up of informal expressions passed around long enough to have become recurrent in form and context, but changeable in performance.

William A. Wilson, 1988.

Surely no other discipline is more concerned with linking us to the cultural heritage from the past than is folklore; and no other discipline is so concerned. With discovering what it is to be human. It is this attempt to discover the basis of our common humanity, the imperatives of our human existence, that puts folklore study at the very center humanistic study.

Henry Glassie,1989.

'Folklore,' though coined as recently as 1846, is the old word, the parental concept to the adjective 'folk'. Customarily folklorists refer to the host of published definitions, add their own, and then get on with their work, leaving the impression that definitions of folklore are as numberless as insects. But all the definitions bring into dynamic association the ideas of individual creativity and collective order.

Folklore is traditional. Its center holds, Changes are slow and steady. Folklore is variable. The tradition remains wholly within the control of its practitioners. It is theirs to remember,

change, or forget. Answering the needs of the collective for continuity and of the individual for active participation, folklore... is that which is at once traditional and variable.

Richard M. Dorson was the pre-eminent professor of folklore until his death. In a 1960 critique of Dorson's book American Folklore a Harvard professor of American Civilisation wrote that folklore was, "The most sentimental, and the most antiintellectual scholarly discipline in America today.'

The word "Folklore" was first coined in 1846 and began as a study of antiquities. In the public mind it appears largely to be viewed as either a subject for scholars or vaguely as something to do with ancient Greek myths and legends. Others might associate folklore with folksongs, with ancient ballads, with Native Indian tales or with tall stories.

Folklore is all of these things but it is much more and a great deal of it relates to our daily lives. It is song parodies, riddles, jokes, and shaggy-dog stories. It is cowboy poetry, wooden logging truck models. True folk art still exists and is still being newly created, and yet all of these things only scratch the surface of what folklore and folk life is all about.

Folklore is the body of expressive culture, including tales, music, dance, legends, oral history, proverbs, jokes, popular beliefs, customs and so forth within a particular population comprising the traditions (including oral traditions) of that culture, subculture or group. It is also the set of practices through which those expressive genres are shared. The academic and usually ethnographic study of folklore is sometimes called folkloristics.

Folklore can be divided into four areas of study: artifact (such as voodoo dolls), describable and transmissible entity (oral tradition), culture, and behaviors (rituals). These areas do not stand alone however, often a particular item or element may fit into more than one of these areas.

Folklore can contain religious or mythic elements, it equally concerns itself with the sometimes mundane traditions of everyday life.

In addition, folklorists study medical, supernatural, religious, and political belief systems as an essential, often unspoken, part of expressive culture.

Folklore is a term which refers to the collective oral traditions and beliefs of a culture. It encompasses myths, legends, jokes, proverbs, tall tales, fairy tales, superstition, and of course folklores. All cultures have some form of folklore; some people have made the study of folklore their life's work.

Oral traditions constantly undergo change because of their nature. As stories are repeated, people embellish or alter them, sometimes changing the content to fit with new ideas or the times. As a result, folklore is a constantly expanding and changing body of material, providing a great deal of fodder for people who are interested in oral cultural traditions. Some students of folklore have tracked the changes in the oral traditions they study as part of a larger study of cultural changes and trends; for example, folklore often undergoes major shifts after people meet people from other cultural backgrounds.

According to Singh, oral literature or the traditional literature transmitted to us from generation to generation, represents the most valid and appropriate expressions of religious, mythological, historical and cultural milieu of the rural folk. It is a mirror which the contemporary culture and civilization are reflected.

In oral literature person's name is not mentioned. They are recognized and identified by nicknames which have their own history. Folk epics, ballads, folk songs, lullabies, riddles, work songs, proverbs, and songs which are associates with the rituals etc. are parts of oral literature. Some authors

mention prayers, chants, laments and cries as other minor forms of oral literature.

The folk literature of the Mising can be described under the board headings FOLK SONG and FOLK TALE. The Folk songs can be sub-grouped into (i) Devotional songs (ii) Love songs (iii) Songs of Lamentation (iv) Lullaby and (v) Nursery rhymes.

■■

CHAPTER -II

SOCIAL SYSTEM

ANCETOR AND CLAN

The Misings believe Abo Tani: as their earliest ancestor who is supposed to be a son of mother Sun and father Moon of the heavenly abode. They believe Gu:mín as one of the earliest ancestors, the forefather of a lineal family of Abo Tani. The sons of a Gu:mín are grouped in clans (opín) the names of which are represented by the existing surnames in the society. They are all blood related brothers with a strict contra-indication of matrimonial relationship among them.

In some localities where the mising language non speaker Misings like bihiya, samurguria etc. are predominant, use to write some of their surnames as Saikia, Baruah, Medhi, Kachari, Patgiri, Changmai etc. forgetting completely their original Gu:mín and Opín identity. The usage of the term moyengia, oyengia, sayengia etc, carry no meaning in determining an opín because families of different opín are found in the said groups. In the same way, the division into Barogam and Dohgam, which was an administrative system introduced during Ahom kings, is non existent in the society. As such, the multifarious forms of division, as stated above, have got no bearing at all in identification of Gu:mín and Opín concept since time immemorial in maintaining their fabric of socio-cultural system.

The opín (clans) of Gu:mín are all blood related brothers known as UROM BIBOSUNAM BÍRRANG originating from a

common ancestor father and there is no restriction in offering prayers in rituals in a common platform generations together. There is an another form of brotherhood existed in the society which has been traditionally accepted as affiliated brother called TOMÍNSUNAM BÍRRANG from different opín. In both types of brotherhood, marriage among themselves is strongly forbidden in the society.

OPÍN	UROM BIBOSUNAM BÍRRANG	TOMÍNSUNAM BÍRRANG
Kuli	Kutum, Kumbang, Koman	Dole:, Pa:di, Ra:tan, Régon, Dao
Pe:gu		Lagasung, Pa:tír, pa:id, Médok, Taíd, Sungkrang, Kardong, Jime:,
Dole:		Kuli, Kutum, Kumbang, Kaman, Mili, Yeín, Misong, Taye, Dao, Mekab, Ra:tan
Panggíng	Pogag, Noro, Sinte	Dao, Pao Pa:dun, Lagasung
Yeín	--	Taye, Dole:
Pa:id	--	Pa:tír, Pe:gu, Tayung, Lagasung.
Yirang	--	Darig, Sungkrang, Pa:tír Mo:di, Mo:yong.
Mekob	--	Pérme: Dole: Me:yi
Dao	--	Morang, Panggíng, Da:ng
Ra:tan	--	Kuli, Kaman, Dole:, Kutum, Kumbang
Noro	--	Saro, Panggíng, Pertin, Pogag
Taye	--	Dole:, Taid, Tayung
Pao	--	Pangging, Pérme: Pa:id,

		Pértin
Régon	--	Yeín, Taye, Kuli, Kutum, Kumbang, Kaman
Dao	--	Dole:, Kuli, Kutum, Kumbang
Kardong	--	Tao
Tao	--	Pa:yéng, Médok,Kardong
Jime:	--	Pe:gu

Gu:mín Group

Bomi	Boki	Boju	Bonung	Bojum
Jo:bo	Jo:tír	Kebbo	Borang	Ke:do
Ke:yé	Kondar	Kentu	Longgíng	Lo:yo
Lo:yíng	Língkung	Lo:rín	Légo	Miyo:
Miyong	Pédong	Pangkong	Pobang	So:do
So:bo	To:rí	Yo:bo		

Gu:mín and Opín Group

Bomi	:-	Kuli, Kutum, Kumbang, Koman, Mili
Boki	:-	Régon
Boju	:-	Pa:di
Bonung	:-	Mo:rang
Jo:bo	:-	Taku
Kebbo/Borang	:-	Da:sang
Kentu	:-	Médog
Kondar	:-	Pe:gu
Longgíng	:-	Pangging, Pogag, Nono, Sinte:, Pa:dun
Lo:yo	:-	Taíd
Lo:rín	:-	Mo:di
Légo	:-	Légo
Miyo	:-	Ngate:
Pédong	:-	Sungkrang
Pangkong	:-	Pa:yéng
So:do	:-	Pa:id
So:bo	:-	Dole:, Kagyung, Misong
To:rí	:-	Bori

Ke:do / Ke:yé :- Tayung
Jo:tir :- Pa:tír

CLANS

Koman	Kuli	Kutum	Kumbang
Koptag	Kardong	Ngate	Saro
Sokiyal	Sinte:	Sungkrang	Siram
Jime:	Taku	Taíd	Tape
Tango	Tayung	Tao	Tarag
Dao	Da:long	Da:ng, Da:sang	Dole:
Daríg	Noro	Pasum	Pa:me:
Pa:nyang	Pa:dun	Pagdíg	Panggíng
Pa:yéng	Pe:gu	Pa:tír	Poléng
Pertin	Pérme:	Pao	Pa:id
Pa:sa	Pa:di	Bori	Borang
Ba:síng	Mo:di	Médog	Mo:rang
Mipun	Mili	Misong	Me:gu
Régon	Lagasung	Légo	Yirang
Yeín	Lo:yíng	Rísong	Taye
Pogag	Pa:ju	Mirang	Ra:tan
Mekab	Mei		

The Misings ethnically who belong to Tibeto -Burman group, were originally - hills tribe inhabitanting in the range of Miri Hills in between the preset Siang and Subansiri districts of Arunachal Pradesh. Their folklores suggest that they have migrated to and settled mainly in the banks of the Brahmaputra river and its tributaries about many hundred years ago.

Since their migration from the hills, they have been living as a part of the native population of Assam and have contributed a lot to the formation and enrichment of local culture throughout the centuries.

Mising House (Okum)

It is a type of long house having a raised platform made

of bamboo, cane etc. with a heavy thatched roof and walls all around.

PARTS

Layers of the platform (5 layers from bottom to top)

(1) Jo:pong - it is the beam of the platform placed over the posts made of mature hard wood.
(2) Értog- it is the wooden or bamboo bars which are long & strong fixed over the jo:pong.
(3) Bénér - it is the layer above the Értog made of small - sized mature unsplitted bamboo.
(4) Porpiyam - it is the layer above the Bénér made of splitted bamboo.
(5) Piso - the top & final smooth layer of the platform made of splitted fine bamboo arranged them uniformly with split canes.

Layers of the roof (5 layers from bottom to top)

(1) Bankung - it is the beam of the roof made of hard wood or big mature bamboo.
(2) So:ying/So:ti: - The layer of bamboo or wood above the bangkung.
(3) Értog- is the layer of splitted bamboo above the So:ying.
(4) La:dang- a layer of splitted bamboo above the So:yong arranged in opposite manner.
(5) Tarte: the last layer of fine splitted bamboo arranged as a frame regularly overlapping the sticks perpendicular to each other for thatching over it.

All the layers are firmly tied to each other like a single frame which makes it strong & stout.

PARTS within a house

(1) Méram - a fireplace at the centre of the house filled with hard soil and is bounded by planks of wood called

Gulung. All items of cooking rice, curry, tandoori, etc are performed here with a Ki:ra a three legged frame of steel at the centre. The firewood is placed underneath the Ki:ra.

(2) Koktog - it is a part of a house south to Méram meant for housewives and females, and cooking implements and items, water pots, etc. are kept in that portion of the house.

(3) Rí:síng: it is a part of a house north to méram where the head of the family sits. No other member of the family is allowed to sit or dishonour this particular place. The rest of Rí:síng is meant for guests , olders etc for sitting as well as eating purposes. This part is the place where the priest group take their seats in religious occasions while the family members sit & give offerings to receive blessings from the Koktog.

Yapkur- it is a portion outside the wall of a house which has been called back veranda where some items of agriculture household implements etc. are kept. It is attached by a back door and have a ladder.

Tunggéng- it is a spacious front portion of a house called a front veranda and is the most useful part of a house. New guests, non-Misings etc. are first received here and essential items of agriculture, household implements, crops, etc. are kept here. It is also used as resting place after lunch or dinner.

Rí:síng- Karé it is a small platform of bamboo attached to Rísíng by a small door which is a resting place in leisurely hours after dinner, particularly in hot season. It is a place of telling stories by olders before going to sleep.

Koktog karé - in some families, there is an extension of the

central part of koktog which can be called extended kitchen with provision of a tube-well for water supply outside it.

Soyar- is a portion in a house used as bedroom for sleeping with a tuggéng Soyar in front and a yapkur Soyar- the back bedroom.
The yapkur soyar is meant for the head of the family and the tunggéng soyar for other members.

Ko:bang - a ladder with steps for up and down the house. There are provisions for two Ko:bang in a house one in each end.
Da:jong - a long smooth bamboo pole post placed by side of a Ko:bang used as a handle.

Saloni- a sieve like structure made of splitted bamboo to be fitted at triangular gap down the roof at both ends for ventilation.

Kumbang- a heavy platform over bangkung made of planks of wood for storage of food items like squash, gourd, paddy seeds, canes, unripe banana, stocks of Apong, jackfruit etc.

Rabbong - a hanging frame of thick splitted bamboo in the Kumbang used for keeping stocks of Apong, Namsíng otung, pitcher etc.

Pérab - a sieve like frame of fine splitted bamboo hanging in the Rabbong with cane ropes, used for drying chillis, fish, meat, etc as well as for keeping some cooking fresh items like vegetables, utensils, for ready use.

Family Structure

The Misings follow the patriarchal system of family

structure. The father is the head of the family and the live descent is traced through the father only. A Mising family consists of parents, their children and grandchildren. The father acts as guide to his children. The head of the family including his unmarried sons and daughters and married sons live under the same roof and have their food from same kitchen.

In terms of family authority, next to father comes the eldest son. The male members of the family always look up the their elder brothers and father for guidance in regulating behaviour.

The Misings are divided into some groups .The reason for such division is not definitely known. Moreover, such a division is undistinguisable on many occasions. These groups are namely PAGRO, DÉLO, SA:YANG, DAMBUK, OYAN, SAMUGURIA, MO:YING, TAMAR, SOMUA, BIHIA and BONGKUAL. Among these groups-SOUMA, SAMUGURIA, BIHIA, BONGKUAL and TAMAR have almost forgotten their own Mising language.

Some authors also divided the Misings into two sections namely 'BAROGAM' and 'DOHGAM'. No reason for such division is traced out in the contemporary history of Assam. It is said that the title 'GAM' was given to some leading influential persons within a group or clan by the Ahom rulers. Hence, it was the Ahom kings who introduced the term 'BAROGAM' (of 12 chiefs) and 'DOHGAM' (of 10 chiefs). There is no definite demarcation between these groups, but a variation in the dialect as well as some of the socio-cultural systems are observed.

Each group consists of several clans of close blood relation called OPÍN and each bearing a particular surname. It is said that the clans derive their names either from their original living places or from names of their ancestors. The clans are very much specific identifying an OPÍN or Gutro

within a group. One can't adopt a surname as he desires. There are more than sixty clans existing in a Mising Society.

VILLAGE ORGANISATION

Murong

MURONG is the most important and useful traditional socio-cultural institution of the Mising people. It is comparable with the dormitory system prevailing in some other tribes. But many of the traditional functions of MURONG, as was in the past, such as to guard the village by the youths from enemies, etc. have gradually been abandoned. Only on some important festive events such as for celebrating PO:RAG, a MURONG is essential. The youth and village people gather in the MURONG to chalk out programmes and take social decisions.

Do:lung Kébang

It is the supreme social body of a village. It is constituted by the elderly people of the village who assemble in the MURONG under the village headmen on specific occasions. This village body takes all important social decisions of the village concerned and settles disputes of social importance. It delivers judgement and punishes the offenders.

Mímbír Ya:me

It is a benevolent youth organization of the village where the unmarried boys and girls are the members. Whenever a family wants manpower to construct a house, to transplant and harvest paddy or to conduct a feast in a festive occasions like marriage, death ceremony, etc. the headman of a family formally invites the Mímbír Ya:me. This organization stands as organization-cum-caretaker in the whole circumference of the activities of the village.

Namghor

This is may be a Mising tradition from MURONG and some important religious festivals are celebrated . Some social crimes and disputed matters are settled in its premise. In many village, at has replaced many of the social functions of MURONG.

Women status

A Mising woman can be called a cultural idol of the society. Apart from her daily activities she devotes herself in different activities of the family.

The Mising women actively participate in the agricultural works in the fields and they have a hand in every aspect.

Mising women is a symbol of handloom weaving and art of spinning. Most of the domestic requirements of cloths are met from the family looms. Every Mising women is a born weaver and girls are taught spinning and weaving from every childhood.

Animal husbandry is a common practice of the Mising women. They rear cow, buffalo, goat etc. Besides these, they also rear pig and poultry which are sold for cash income. Earnings from the animals go into the house of the women. They purchase necessary articles for themselves.

Socially, the women's status in the Mising society is now considered equal to men in all aspects including education. In the past they were not given due place of their opinions.

The Misings are naturally peace loving people and are prone to abide by traditions for smooth running of the society. They maintain high reverence for their traditional customs and beliefs, which help them lead disciplined, honest and simple peaceful life.

Inheritance of Property:

In the paternal property, the domestic animals, the lands

and other instruments such as 'Lé:nong', 'Marbang' etc. are included.

The maternal properties include the jewellery, looms and their accessories, clothes of the mother, utensils, etc.

The following are the customary rules of inheritance in the Mising society.

(1) The sons inherit the paternal property at the death of the father. The eldest brother has to share the property equally among all his brothers.

(2) If the brothers are still minors at the time of death of their father, the eldest son has to act as the custodian of the properties that might belong to his minor younger brothers. The minor brothers get their share of property inherited from their father only when they come of age.

(3) The daughter cannot inherit their paternal properties, they may get some amount of their maternal properties, but they usually can not demand at all.

(4) A couple having no male issue may adopt a male child provided the child belongs to the same clan of his foster father. The adopted child will then be the sole heir to the property of his foster father and in all practical purposes, he is regarded as the true son of the couple.

(5) The house is considered as immovable property and after the death of the father generally, the eldest son becomes the owner of the house. Occasionally, the married brothers can live in the same house through mutual understanding even after their properties are distributed.

(6) When a man dies having no sons his property will be inherited by his nearest male kin, but not usually by his daughter.

(7) If a man is a polygamist, all the sons by his wives have the right on the paternal property.

(8) A widow can inherit her husband's property. If there is

remarriage outside the clan of her husband, then she will automatically lose the inheritance, but does not, if the remarriage is within the same clan of her husband.

(9) No son can claim property so long the father is alive. But a small a mount of the property can be allotted at the consideration of the father if the son is married and want to live separately.

With the spread of education and urbanization of Mising families, the inheritance of property has been gradually changing with variation observed among the different sections of this community living at different parts of Assam.

Village Organisations

(i) Murong
(ii) Do:lung kébang
(iii) Mímbír Ya:me
(iv) Rígbo gínam and abír gínam

Murong

The 'Murong' is the most important and useful traditional socio-cultural institution of the Mising people, comparable with the dormitory system prevailing in other tribes. But many of the traditional functions of 'Murong', as were in the past, such as to guard the village by the youths from enemies, etc. have gradually been abandoned. In some important festive events such as for celebrating 'Po:rag', the 'Murong' is an essential item. The youths and village people gather in the 'Murong' also to chalk out programmes of social importance.

Do:lung kébang

It is the supreme social body of a village. It is constituted by the elderly people of the village who assemble in the 'Murong' under the village headman on specific occasions.

The village body also takes all important social decisions of the village concerned and settle disputes of social importance. It delivers judgement and punished the offenders.

Memberships to 'Do:lung Kébang' are open to all people of the village. If the village people are not satisfied with the work of a particular member of the 'Kébang', he may be removed with a substitution. There is specific assignment of each office bearer of the 'Kébang'. No women will join the 'Kébang'. She can make her voice heard or is invited when her opinion is felt by the 'Kébang'.

In some villages, the Namghar is the centre of solving disputes of the people. Punishments are given by the 'Kébang' after hearing the complaints, which range from imposition of fine in money or excommunication ('Yodnam'). 'YODNAM" is considered as the severest form of punishment the village can inflict upon any villager for a serious crime. In the words of N. Pamegam "There are no courts of law, no jails. The only penalty is public disapproval. A man who rebels against custom will be isolated and considered outcaste. This is a sort of social boycott."

No physical torture is prevalent in Mising people whatever the offence may be. The immoral acts and major offence are dealt with severity. In such cases fine is imposed and purification rites are imperative.

Mímbír Ya:me

It is a benevolent youth organization of the village in which the unmarried boys and girls are its members. From functional point of view, this is the most important and powerful organization in rendering social services to the village people. Whenever a family wants manpower to construct a house, to transplant and harvest paddy or to conduct a feast in a festive occasion like marriage, death

ceremony, etc. the headman of a family formally invites the 'Mímbír Ya:me'. This organization stands as organization cum caretaker in the whole circumference of the activities of the village. There are some office bearers in 'Mímbír Ya:me' who organise a meeting for such an invitation when formally made by co-villager.

Co-operation and fellow feelings are some of the salient features of the 'Mímbír Ya:me' and the service rendered to the village people is an example. Another very important aspect of it is the responsibility of its members towards 'Do:lung Kébang'. Moreover the first loyality of the Mising youth is always towards the 'Mímbír Ya:me'.

When a family invites 'Mímbír Ya:me' for a particular work, the family has to offer only 'Apong' and other eatables, preferably cooked rice and vegetables with some amount of meat. If the family is poor, the youth are satisfied with 'Apong' only. Sometimes money is paid to them, the earnings of which are deposited into their fund and utilized at the time of feast as in 'Dopan Tí:pan'.

Many Mising villages have the system of Namghar now-a-days where some important religious festivals are celebrated by the elders. Some social crimes and disputes are settled in the premise of Namghar. In many villages, the Namghar has replaced many of the social functions of 'Murong'.

'Abír Gínam' is a means of rendering physical labour on invitation of co-villager who can't otherwise get things done by his effort. A woman reaper can extend an invitation to her colleagues in reaping her harvest. It is a means which fosters mutual understanding of individual problem as well as paves way of fellow feeling. The 'SAGRI' or 'SANGURI' of Bodo Kacharis is comparable with 'Abír Gínam'.

Marriage system:

The following are the recognised types of marriage:-

(1) 'Da:ro Midang' :this form of marriage is settled by the parents or guardians according to social system.

(2) "Dugla La:nam': This is a form of marriage by elopment, at the consent of the bride.

(3) "Kumna sola La:nam': This is also a type of settled marriage, but the performance is not gorgeously done. It is performed only after receiving consent from both the parents or guardians of the bride and bridegroom.

Marriage by negotiation is the prevailing practice although marriage by elopement is also prevalent and such a marriage is to be regularized sooner or later.

Child marriage is absolutely contraindicated among them. From the view of marriage they follow monogamy. But there is no bar to polygamy and is not treated as a break of marriage rules, provided one can afford to maintain such a big family. According to their convenience, the other wives can live in the same house or in a separate house. The following are some customs in marriage.

(1) Marriage of any kind is strictly prohibited within the same clan or families because they are thought to be originated from the same 'Gu:mín So:yin' (forefathers).

(2) The offspring of a mother with that of her own or closely related sisters are regarded as brothers and sisters. Hence marriage is absolutely contra indicated.

(3) Intercaste marriage is not advocated though not totally absent. But this marriage is subjected to purification ceremony and approval from the society.

(4) Re-marriage of a woman without prior divorce is contraindicated.

Favourable Conditions:

(i) Usually, a bride must attain at least 18 years of age and

bridegroom must be at least 20 years in age.

(ii) Marriageable girl from a 'Mitur' family (other than no (1) from favourable condition) can be offered to a marriageable boy.

(iii) Widow re-marriage is advocated. She can marry with an unmarried youth, a married man or a widower.

(iv) polygamy is prevalent, but polyandry is an absolute contraindication or totally absent.

(v) Father is the guardian of marriage. In his absence his sons, in order of age are entitled to act as guardian in marriage of younger brothers and sisters.

(vi) In absence of father and son, paternal uncle and his sons are authorized to act as guardians.

(vii) Once a girl is married, she belongs to her husband's family and the children born of their marriage, in all cases, bear the surname of their father.

Performance of 'Da:ro Midang':

The parents or guardians of a marriageable bachelor, at first send the proposal to the bride's family on a day fixed already for the purpose. The is known as 'Yamné Tadnam'. Sometimes, the proposal may come from the bride's family side, directly or indirectly. If the bride's family accepts the proposal formally, then it may be conveyed through some of their family members or close relatives. After the confirmation of the date and time, which may be many months later according to their convenience, the respective family convene the 'Do:lung Kébang' and 'Mímbír Ya:me' for co-ordinate performance of the formal marriage. 'Midang'. The actual marriage is preformed in the traditional way with some modification of Hindu culture. The Bhokots, the elder members of village usually take the upper hand in the ceremony and finally the bride is offered by the father or guardian and is taken away on the same day to the groom's

house.

In the ancient system of 'Magbo Dugnam' the perspective bride-groom stays and renders manual labour in the would be father-in-laws house for one or two years which may be extended more in some families. Marriage is granted only after the probationary period and that also depends upon the satisfaction of the guardian. The impact of education has brought many alternations in the social life of the Misings.

The ancient system of 'Magbo Dugnam' has almost been abandoned in the society. There is no fixed bride price. It may vary according to the status of the groom and the goodwill of the girl's parents towards the groom's family. Formerly, it was paid in terms of goods and animals. The parents or guardians of the girls, however, at present, don't insist on the payment of the bride price. It is now seen only in 'Dugla La:nam' system

The formal marriage system 'Midang' requires a long drawn formalities and huge amount of expenditure. Dugla la:nam is the outcome of love at first sight when they apprehend doubt about their parents consent to the formal marriage. The socio-cultural occasions provide ample scope to the youth to develop love at first sight or meeting for such type of marriage.

In a love marriage in which the lover takes away his beloved in a stipulated night and in the next morning, the lover's relatives approach the girl's parents and if terms and conditions laid by the parents of the girl are agreable to the parents of the boy, then the parents of the girls give consent to the marriage.

DIVORCE:

It has been observed that divorce occurs seldom in Mising society and that also under some special circumstances. The initiation process may be unilateral from

either side, ultimately requiring approval from the 'Do:lung Kébang'.

The following conditions are considered responsible for divorce.

i) If both husband and wife are mutually willing to end their marital connection, then the 'Do:lung' can give approval for divorce. No question of compensation arises in this regard.

(ii) If husband cannot afford maintenance then the wife can leave him or divorce him.

(iii) If husband marries more than one wife then one of the wives may leave her husband.

(iv) If husband inflicts repeatedly physical torture on wife she can divorce him.

(v)If husband is indifferent to wife and of loose character wife can divorce him.

(vi) If wife is disobedient, dishonest and unfaithful as well as lientious and if she does anything that may bad to physical or mental injury of husband, divorce from husband's side is considered reasonable.

As mentioned earlier, the matter of divorce should be brought to the notice of 'Do:lung Kébang' and no written documents are needed for divorce.

Murong:

The Murong is a term used to denote youth club of unmarried boys and girls (youth Dormitory), yet it has much more important socio-cultural significance for the Mising people. In the Mising society Murong is a symbol of village unity, integrity and assimilation. The performance of collective social functions, feasts, festival, training of dancing and singing etc. are some usages of Murong. It can also be

used as a guest house for some honourable guests and as a court of social justice.

The origin of the Murong system can't be properly traced but we can say that it is an age old tradition connected with one of their ways of defence from other tribes during their life in the hills. The meaning of the term Murong has been a matter of debate with variation of its pronunciation as 'MÍRONG', 'MO:RONG', 'MORONG' among the different sub groups of the people but majority of the people prefer Murong.

The concept of origin of 'Mosup' or 'Mu:sup' or Murong has been narrated in some 'Mibu A:bangs' Sachin Roy describes mythological stories about the origin of 'Murong' or 'Mo:sup' in his book. "An Aspect of Pa:dam Minyong culture.' One story describes the role of 'Mo:sup' as the place of battle training of protection for Do:nyi against the aggressor 'Ro:bo'.

The 'MURONG' house is usually constructed in the central or the peripheral part of the village for convenience of communication to the visitors. It is a long 'Chang Ghar' having no walls, presenting a very spectacular sight which is a beautiful and gorgeous building. The front porch visible from a distance has thatched roofs and very high quality posts are used for its superstructure. The decoration and construction are so superb that one's minds is bound to be filled with awe and admiration at such indigenous skills. The beams are made of some quality woods and their surfaces are decorated with pictures of 'Do:nyi' (Sun), 'Po:lo' (moon). 'Takar' (star), Mosondori (a dragon like water animal), 'Sité' (Elephant) etc. These pictures are painted with different appropriate colours reflecting some of their traditional beliefs. In the construction of 'MURONG' posts and beams of particular variety of woods are specifically used such as 'TAPÍD', TAKINAG', TALÉ', 'TANGNO' etc. with belief that evil

spirits can't take shelter in such Murong which is the choice of the good spirits only.

There is a big 'MÉRAM' usually one or more in the central part of the house meant for burning fire-woods during festive occasions. There are two 'KO:BANGS' one at each end of the house. The raised platform (chang) of 'Murong' is made of split bamboo and they are arranged very nicely so that the platform can be used for dancing, sleeping etc. A small sized boat is kept on the floor of the Murong for temporary storage of water in po:rag festival particularly. During this festival 'PO:BOR' is essential which is the biggest 'TA:SUK' kept hanging by ropes at the 'KOKTOG' of the platform for filtering 'PO:RO APONG'. After completion of constructing 'Murong' meant for a particular social occasion, the village people assemble and pray their forefathers offering 'APONG', 'TAKE:' etc.

The 'Murong' is directly related to the social festival the 'PO:RAG'- a harvest festival which can't be performed without a murong, 'MIBU' the Mising's priest, has to conduct this auspicious social occasion in the Murong. The organisational integrity of this institution is best felt and appreciably executed at the time of the festival and during some decision making occasions of the village people under 'Do:lung Kébang' (Village council) and 'MÍMBÍR YA:ME:' (Youth council).

In earlier times, the 'Murong' had been the best school for practical life of the Mising youths and disciplinary influence of the society in 'Murong' is another aspect of its utility. The disputed opinions of the members of the village people, petty cases of theft, assaults, quarrels, land partition disputes, social crimes arising of out of disobedience to customary rules are settled at Murong. Complains regarding anything social or religions are brought before the village elders while they assemble in it to deliver judgement and punish the offenders. To speak in short, it is an institution which fosters mutual understanding of individual as well as

social problems paving the way of social integration of the communities at the village level.

The 'Murong' can also be used sometimes for the training ground for boys and girls, in the arts of singing, dancing, spinning and weaving as well and occasionally it can be used to entertain distinguished visitors and guest. For the youths, after the days hard work, they take their evening meals and gather together in 'Murong'. Some will gossip, some will sing while other will play flute or beat the drums.

Many of these traditions have gradually been abandoned by the society as the institution itself is partially at a dying stage. Only in some big villages, the existence of 'Murong' is felt. Moreover, because of poor financial position, most of the village people can't afford construction of Murong.

The Ali A:ye Lígang: The sowing festival :

Agriculture is the mainstay of the Mising people and for good harvest they perform 'Ali A:ye Lígang' which marks the first sowing of seeds. 'Lígang' is the greatest festival of the Mising people like the Bihu of the Assamese. There are festivals in other communities signifying agricultural production. The Garo festivals like 'AGALMAKA' or 'ACHIROKA' etc. are intimately connected with cultivation. The Mopin of the adis, 'PI-OKUA' of the Tai-phakes, 'MOASU' of the Ao Nagas are some other festivals relating to agricultural production. The 'KHERAI' festival of Bodo-Kacharis 'HAJAGERBA' ceremony of Dimasa Kacharis and 'DHANOR MUTHI LUWA' festivals of the Tiwas are other examples in relation to cultivation.

The literary meaning of 'Ali A:ye Lígang' stands for first sowing of roots and fruits in which 'Ali', stand for seeds, 'Aye' for fruits and 'Lígang' for sowing. Lives started in the Mising people from time immemorial as agriculturist. Roots and fruits were their staple food of livelihood in the hills. Because of the influence of Aryan culture in the plains, their ways of

living have been changing gradually and rice cultivation has become a part of their agricultural production. Whether jhuming or ploughing was employed, Ahu paddy was their principal product and such the oncoming of the 'Ahu' and 'Bau" season is marked with the celebration of 'Ali Aye Lígang'. It marks the beginning of agricultural cultivation. Prayers, dance and feast are integral parts of festival.

In the past, the date of celebration of 'Ligang' was not a fixed one. Variation being depended on the convenience of the locality, their social structure and geographical situation as well. Because of the spread of education and touch with the modern civilization, the feeling of unity has come to the mind of the Mising people. In 1956, an unanimous decision to celebrate the 'Lígang' festival was taken by the Mising 'Nane kébang', (biggest socio-cultural and economic organization). In that 'Kébang' the date to celebrate the festival was decided to be on the first Wednesday of the month Phagun which is considered an auspicious day. The Mising people believe the day as Lakshmi day, and on that day the head of the family marks the sowing of seeds in their respective fields. The head man of each family goes to the field with a handful of seeds, a 'Yokpa' (Dau), 'Apong', Purang' (boiled rice wrapped in 'Talíng' leaves into sizable packets, 'Take:' (Ada), 'Peero' (will reeds). 'Si -pag' (cotton), 'Sí:pag Onno' (cotton threads), preferably carrying in a 'Ígín' (Cone shaped structure made of Bamboo etc.) Using the 'Yokpa' he clears a small patch of land in the easternmost part of the field and is decorated with 'Peero' and cotton threads in a square or a circular pattern. (Size about 2 feet x 3 feet). The 'Apong', 'Purang', 'Take:' and 'Sí-pag' are placed at appropriate places within the decorated area. Then the seeds are sown over the area and chant the forefathers 'Sedi', 'Melo', 'Karsing-Kartag', 'Do:nyi-Po;lo' etc. to bear witness of the sowing seeds, into the womb of mother earth for abandant

crops, good harvest etc. They believe the Sun and the Moon as their mother and father respectively. In Persia, Egypt, Babylon, Peru, Amerinds, Mexico etc. the Sun is believed to be a beneficial God. Moon worship is a trait of African religion and is well known in the oldest literature of Egypt, Babylon and India. This belief is also a tradition in the Mising society and they use to utter their names in all their social festivals including in 'Ali A:ye Lígang'. After chanting and sowing of the seeds, they promise to share the harvest amongst the benefactors and the beggars. In this way-'Lígang starts' and the headman returns home. This is completed usually in the forenoon.

In the day time, the women get busy preparing 'Apong' and 'Purang' which are its essential items. The two varieties of Apong existing in the community are prepared (Nogin and Po:ro apong) in sufficient quantities for guests and visitors. 'Purang' is a special inevitable item of 'Lígang'. The elders and visitors irrespective of age, sex and social status are served with 'purang', 'apong' and delicious curry prepared usually with fish. In this way feasting continues throughout the village. In the evening hours, the head of the family again pray their forefathers including 'Koje Yanggo' (goddess of fertility). After the feasting, merry making starts in the form of 'Gumrag-so:man', a combination of dance and beating of drums and cymbals. The Mising people believe that 'Gumrag So;man' evokes germination of seeds in which Lakshmi will satisfy and bless for good harvest if 'Gumrag so:man' in performed on the 'Lígang' day. Hence it is basically an appeasing dance to goddess of fertility. People of the village, young and old irrespective of sex can take part in the 'Paksong-Moman',(Dance-song) where the youth take the lead and perform 'Gumrag' from house to house. The dance follows the rhythmical tunes of the beats of the drums and cymbals wearing woven dresses by the participating youths,

reflecting their cultural self image and identity. The menfolk wear 'Gonro Ugon' (Dhuti), 'Mibu Galug' (Shirts) and 'Dumér' (Gamosa) and the womenfolk 'Ege' (Mekhela), 'Ribi Gaséng' (Sadar), 'Gero' (pothali Kapur), 'Ségrég' etc. The womenfolk with their fine movements enact paddy transplanting and harvesting in their dance following the expressive drum beats by the young men. 'Gumrag so:man' usually lasts the whole night. While in some villages house to house dance is replaced by single 'gumrag so:man' collectively by the village people.

The villagers observe a period of abstinence from field works ranging from one to three days and the break is known as 'Yodlen Kunam' by instituting a brief function calling upon the forefathers. This marks the ending of 'Ali A:ye Lígang' and the people start devoting their time in the field works of cultivation.

Weaving Culture :

Assam is a home land to a large number of ethnic tribes and groups of people having a rich and variegated folk traditions and culture. The Misings are one of such ethnic groups having their own rich traditions and weaving industry is one of those distinctive features. Like other Mongoloid communities, the different varieties of cotton, silk, muga production and weaving art are entirely carried out by women section of the society. Silkworm and Muga cultivation are not their old tradition but after their permanent settlement in the plains, they have learned the habit of rearing these works in producing silk and muga threads for weaving purposes. Silkworm production has a long and colourful history unknown to most people for countries. The most of the people have known very little about silk and who made it. The history testifies that the first cocoons of silkworm and their surprising properties were discovered by Chinese almost

five thousand years ago. For more than two thousand years, the Chinese kept the secret of sericulture altogether to themselves. For the first time, silk crossed the border of China in the second century B.C. through- the Silk Road. Gradually silk trade extended to the neighbouring countries like- Korea and Japan and later on to India and Persia. In the past, they used to cultivate cotton plants clearing fertile land in the foothill areas using a hoe instead of a plough, with a belief that it would yield good quality cotton and these method of cultivation was known as PAGRÍG (Sí:pag+ Aríg= Pagrig, sí:pag means cotton, arig means -filed). The mature cotton pods, after being collected were spread on a bamboo platter or tray for drying. By using a cotton gin, the seeds were separated out and finally softened them by repeated crushing as cotton. Lastly, with help of a Takuri- a contrivance for twisting yarn, the fine cotton fibres were converted to threads of variable thickness as required for different varieties of cloths. This procedure of yarn production is not much practized now, but is a true fact that there is inherent weakness of the mising women since their childhood, in the art of producing threads from cotton and weaving cloth of their choice.

The Mising women usually use two types of looms for weaving- a mini loom and a common ordinary loom. The mini loom is a very simple and portable loom used conveniently for weaving Gadu, Gapa, Gale, Sogon, Mibu galug, lingkog etc. even in leisurely hours.

Gadu which can be called Mirijim or Mising jim, an entirely cotton product, known for its high value in the society, requires a lot of labour and care in its weaving process. Dulum (Gadu+Olum = Dulum, olum stands for basic or beginning) is the basic yarn spun out of cotton to weave a Gadu. The necessary implements other than a mini loom to weave a Gadu are- (i)Ké:yéng - a contrivance for winding

thread (2) Be:long - a flat long pointed instrument designed out of a deer's hind leg (3) Yapa or sumpa-a hard, flat, long instrument made of wood (4) Gégur-a type of net (5) Dupíd- a cut piece of Dulum, size 2" each (6) Duke: - a half of a Gadu (7) Ra:s and Durpoti- other important implements (8) Mutkon- a boll of honey etc.

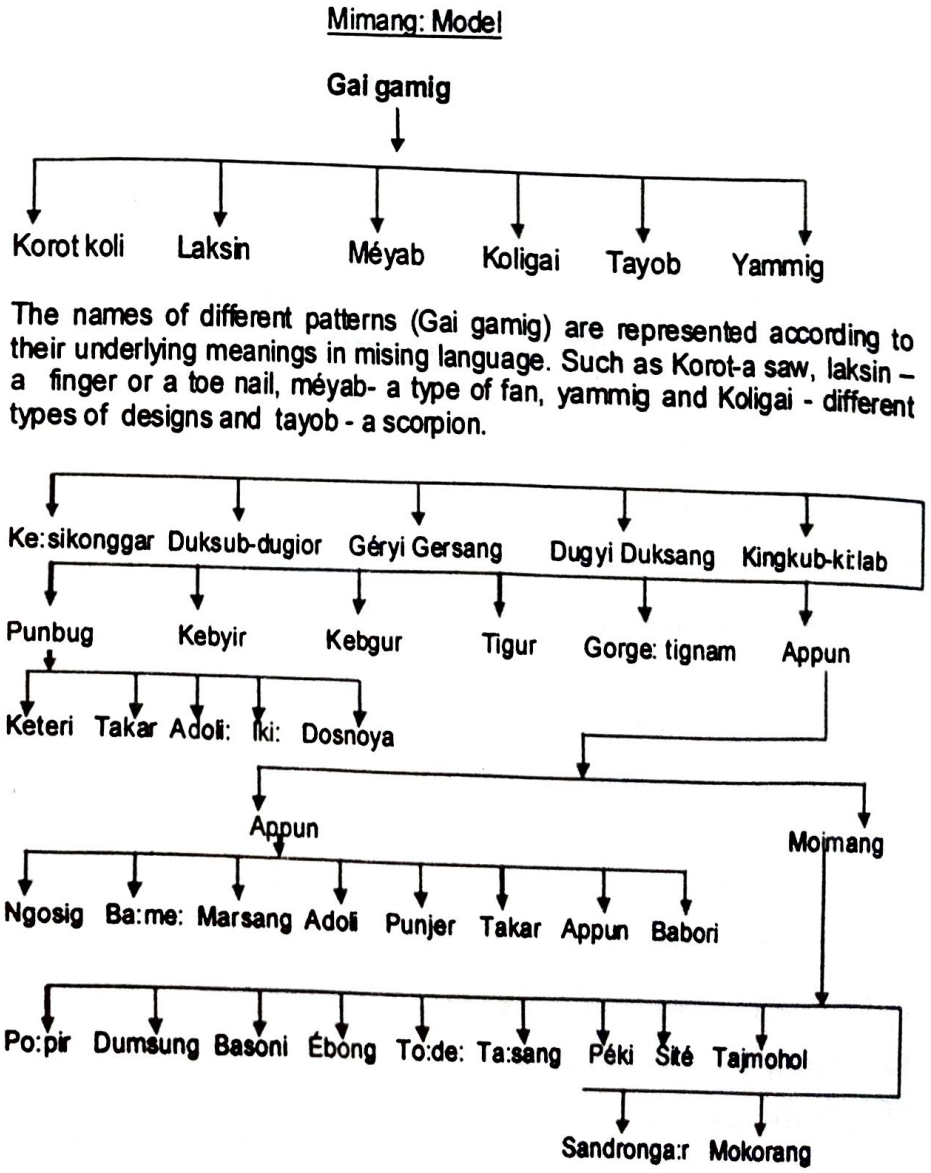
A Gadu is a symbol of status and dignity of a family in the community, Presentation of a Gadu is almost compulsory in the marriage of their daughters for which the parents try their best in advance by any means to weave a Gadu to maintain their honour and respect. The Gadu is welknown in different parts of the world through demonstration as a part of Assam's weaving industry. Now, it has been observed that there is growing scarcity in its production because of lack of expert and dedicated weavers in the society.

By dint of their hard work, knowledge, experience, imagination and skill, other than Gadu, the mising women can weave varieties of cloths for use to all other members of the family, having designs of artistic beauty. The stars, the moon in the sky, the flowers of different varieties of nature, pictures of birds, animals, historical monuments and so forth, are very beautifully designed in their looms. The art of weaving comprises of intermixing, criss-crossing interposing, imposing, transposing, spiralling, overlapping etc. of fine threads of different colours giving rise to delicate patterns of attractive beauty as desired.

A mimang is a model or a data copy of different types of weaving patterns and it gives detailed informations on arrangement of lines, shapes, colours etc. The basic pattern, known as a gai-gamig, expressed in graphic details, follows a particular system called alam. Its graphic directions consisting of straight, angular, rectangular, triangular, square form etc. ultimately give rise to a particular design or shape. In giving shape to a specific pattern, mixing different colour threads,

a great care, concentration, eyesight, patience and skill are required to a weaver. Moreover, a good weaver should have thorough knowledge in every aspect of a gamig inclusive of graphic directions their names, techniques, utility etc. related to it. Some forms of gamig which are devoid of alam, being represented by circular, semicircular, cured, irregular lines etc. could be grouped in a category called appun gamig and it mostly includes designs of flowers, animals, birds etc. Most of the mising women are expert weavers and hence it could be said with proud that there are very few women in other communities who can compete and beat them in the field of their weaving capabilities.

The following represents weaving art technique :-



The names of different patterns (Gai gamig) are represented according to their underlying meanings in mising language. Such as Korot-a saw, laksin – a finger or a toe nail, méyab- a type of fan, yammig and Koligai - different types of designs and tayob - a scorpion.

Some examples of alam- the system of graphs are:
Duksub- dugjar- Graphic lines converging and diverging to a particular point in horizontal direction.
Duggyi- duksang - Graphic lines converging and diverging to a particular point in up & down direction.
Kingkub-ki:lab - a pattern of repeatation at regular interval.
Ke:si konggar- a type of alam
Kebyir- kebgur- a type of alam at borders of a cloth
Tígur - a type of alam at borders of a cloth
Gorge: tígnam - a type of alam bordering the principal pattern horizontally at both sides.
Keteri- designs of geometrical area, flowers etc.
Takar- a design of stars
Adoli - a design of fifty paise coin
Iki: - a design of twenty five paise coin
Dosnoya- a design of ten paise coin
Ngosíg - a design of a fish shell
Pa:me: appun - a design of orkid flowers
Marsang appun- a design of vegetable flowers
Babori appun - a design of plant flower
Moimang - a picture or a photo
Po:pir - a butterfly
Dumsung - a deer
Nasoni - a dancing lady
Ébong- a wicker hat used as an umbrella
To:de:- a peacock
Ta:sang akang- a weaver bird's nest
Péki- a dove
Sité- an elephant
Mokora- a spider
Tasmohol- the Tajmahal
Sondronga:r - a kind of necklace

The Mising woven Dresses

a) For baby used by a baby sitter

(i) Niség (ii) Ségbí (iii) Séktag

(b) Male dresses:

(1) Ugon- the waist or loin cloth of man
(2) Gonbor - the waist or loin cloth of man
(3) Gonro-ugon- a long waist or loin cloth of man
(4) Gontung ugon - a short or loin cloth of man
(5) Galug - a shirt
(6) Gadu galug- a shirt made of a gadu cloth
(7) Tukog galug - a jercy
(8) Mibu galug- a mibu shirt
(9) Dumér- a towel
(10) É:tub - a turban
(11) Língkab- a muffler

(c) Female dresses:

(1) Ege- the lower garment, types are muga, pu:sung, leke, ki:nam, pídbung and ko:tor.
(2) Riya- a long narrow cloth wrapped over the breast
(3) Kegrég or ségrég- a type of waist cloth for women
(4) Ri:bi - a type of shawl
(5) Gero- a type of shawl
(6) Gaseng - a type of shawl
(7) Gale:- a type of waist cloth
(8) Bímbung - a type of shawl
(9) Pé:re- a type of shawl
(10) Gapagare- a type of waist cloth
(11) Yambo- a type of shawl
(12) Po:niyang gasor- a type of shawl for bride

At the present time, there is growing impact of science and technology, in one or other way, in the weaving industry of this society. The necessacity to produce cotton plants in the fields for yarns has reduced considerably because of easy availability of variable qualities of cotton threads in the market. Moreover, the repeated affection of floods of the

Brahmaputra and its tributaries have inundated a major portion of high fertile lands suitable for cotton cultivation, in the mising inhabitated areas. For this reason, they have become reluctant to produce cotton in their limited cultivating land other than growing food crops. of course, some poor families in remote areas still pursuit the habit of silk and muga worm production with some interest to fulfill their requirements mostly through traditional way without adopting scientifically developed methodology resulting always law production.

The unique patterns of gamig represented in woven dresses would always reflect distinctly the attractive as well as uncomparable beauty of designs. Now-a- days, the mising women have been looking forward to commercialize these valuable products in the market which is a positive step towards financial benefits for themselves and to their families.

The mising society has got a high expectation from this "Cultural idol" section of the society in respect of preservation and alround further development of this industry as a mark of its age old tradition and identity in recent years to come.

Food, Curry and Drinks :

The Mising women have good knowledge of preparing different types of delicious traditional curry for day-to-day consumption. Some special types of curry are prepared only on some ritual occasions to serve important invited guests etc.

The types are :

(1) Pitang oying (Poktin)
(2) Amín oyíng
(3) Koraiguri oyíng
(4) A:rad oyíng
(5) Jabor oyíng

(6) Ku:né oyíng
(7) Pe:red oyíng
(8) Ra:sor oyíng

Pitang oyíng - a curry prepared of rice flour with chicken, adding "Ma-mosola" in appropriate proportion.
Koraiguri oyíng- here the rice flour is first dried applying heat over a special container. The next step is same as the pitang oyíng.
Amín oyíng - the tiny broken rice particles are used for curry with or without chicken or fish etc.
A:rad oyíng- It is a mixed curry of pig's blood, liver and rice flour with ma-mosala. It is also known as yékkad oyíng.
Jabor oyíng - it is a mixed curry of either fish or chicken or pork with the following vegetables such as okang, bilongoni, tagíg, nékung, bunbkirépug, ge:nyag, manimuni, tengesi, ombe:, takug, gurban, tule: lopha, mula, babori, etc.
Ku:né oyíng- it is a type curry having acidic taste prepared using dry fish, chicken , pork etc. with vegetables like tengesi, nékung, sompa, í:kung, ke:di, tekera etc.. Pork or chicken with nékung, dry fish with I:kung etc. are some combinations for a tasteful curry.
Pe:red oyíng- a type of curry prepared with black pulses and pork. Khar- an alkaline solution can be mixed with for better taste. In addition, pe:red oyíng can be prepared with chicken, fish etc. mixing with some vegetables like sompa, ombe:, tajíg etc.
Ra:sor oyíng - a type of boiled leafy vegetables without putting extra ingredients into it. It is consumed with salt and chilly powder. Usually the following vegetable are prepared as Ra:sor oyíng such as tule:, pétu, pakkom, iki-oying , tapa anné, kolmong, ge:ngag, morapad, jika, dunduli, begenang, bangko, motor, potol, kerelang, batkerelang, bi:n etc.
Namsíng oyíng- a type of simple curry prepared using

namsíng without addition of fish, chicken or pork. When namsíng is added to amín oyíng, it becomes a namsíng oyíng having appetizing flavour of namsíng.

Traditional leafy vegetables

1) Takug- A variety of fig tree varieties are (i) Kugro (ii Kuksiri (iii) Kukpiyang (iv) taksiri.
2) Tajíg - a variety of tall large fig tree.
3) Take:mare - a herb used as spices.
4) Kumbang oyíng - a herb
5) Pakkom/ongín - a kind of medicinal plant.
6) Pasum- a kind of herb
7) Pa:tang oyíng - a medical herb
8) Mosondari- a medicinal herb
9) Marsang - a kind of herb
10) Rungkung - a kind of spinach
11) Lu:nu - a kind of spinach
12) Le:ti oyíng - a kind of herb
13) Yabtab - a kind of herb
14) Yéktum - a kind of herb
15) Okang - a kind of herb / a ferm
16) Ogén- a kind of herb
17) Ogdung - a kind of herb
18) Ogyab- a kind of herb
19) Settam - a kind of herb
20) Oko - a kind of herb
21) Okoma - a kind of herb
22) Osud - a kind of herb
23) Oti:oyíng - a kind of herb
24) Onung - a kind of herb
25) Obíng - a kind of herb
26) Ombe:- a kind of medicinal plant varieties are
    (i) be:yo
    (ii) be:so be:yo

27) O:ainang - a kind of herb
28) Asug oyíng- a kind of herb
29) Amérdongkong - a kind of herb
30) I:kung- a shoot of bamboo
31) Jeyíng - a type of cane

Roots as food

(1) Pagli/nginti- Sweet potato varieties are– Lí:né (red) and Komponé (white)
(2) Ma:yong - varieties are :-
(1) Yo:ro (2) Ma:ya (3) Ge:sa (4) Ge:gam (5) Tettog
(6) Ma:yo: take: (7) Ted Pakkom (8) Kungori ali (9) Usa
(3) Ali- varieties are:-
(1) Nginti or síngkeng (2) Tarí ngingti (3) Da:man nginti
(4) Noar ali
(5) Take:ali (6) Kamrali (7) Singgali (8) Péki ali (9) Sité lépo
(10) Tani:ali (11) Ngínku (12) Pagyong (13) Dírsong (14) Tasan
(15) Nginte (16) Ngitkud (17) Ansí:n ali (18) Pesa ali
(4) Enge (arum) varieties are:-
(1) Ngekug (2) Ngesing dumbíng (3) Ngerí (4) Ngere (5) Ngeté kakpong (6) Ngeku (Ngegu) (8) Ngetí (9) Nginti kakpong (10) Ngínko (11) Be:ni

Namsíng: it is a special type of preserved dry fish in a bamboo tube. The dry fishes are first grinded, mixing with engé anné etc. and kept in a bamboo tube, the mouth of which is closed tightly to prevent air entering into it. It is then kept in rabbong, kumbang etc. for gradual warming. It is the preserved fish which can be used after a long period of time even after a year. In times of necessity, a little amount is taken out, which is either boiled or heated wrapping with banana or talíng leaves. A delicious smell comes out of namsíng which is consumed mixing with salt and chilly powder. Namsíng is full of protien and its smell acts as an appetizer.

Apong

It is a widely used popular drink in the society prepared and consumed as a part of their culture. There are two types of liquor namely Po:ro and Nogin apong where apong stands for wine or liquor in mising language. The Nogin apong is the rice beer prevalent in other Mongoloid communities of the North East India, but the Po:ro apong is an exclusive culture of the tani: group of people including the Misings. The tani: group includes Adi:, Apatani:, gallo, Nishi, etc.

The preparation of the Po:ro apong is a lengthy process requiring rice, paddy husk and herbal medicines.

The jungle herbs, whose numbers are more than fifty of different nature are collected by expert women and after a process of optimum drying, they are mixed together by pounding in a ki:par. This ground form is again mixed with soaked powder rice thoroughly and ultimately oval or round shaped egg like globules are prepared known as Épob. These are preserved for future use after clean dry. Most of the qualities of Apong depend upon the ingredients used in Épob.

In brewing po:ro apong at first required amount of rice is cooked to give a particular character which is then thoroughly mixed with burnt paddy husk. The cooked rice is coated black entirely by the residue of burnt paddy husk, uniform mixing manually using the palm. It is then mixed with épob after crushing it into powder form and kept it undisturbed for several hours after which it is preserved in an earthen pitcher or packed using banana or taling leaves. These are carefully kept in a warm area for more than two weeks after which fermentation is usually completed for the next step.

The next step is filtration using a special device called Ta:sug, which is a cone like splitted bamboo structure.

In a Ta:sug, after pushing cotton roll or paddy straw

inside the lower cortical end for clean filtrate, the prepared po:ro in the pitcher is poured inside and gently pressed down by palm followed by pouring water over it. Gradually, there will be a simple chemical reaction the result of which is the filtrate the Po:ro Apong which trickles down slowly to be collected in a container below for ready consumption.

It is the Po:ro apong having low alcohol but alkaline with rich sugar content.

Rice is the staple food of the people. Agricultural lands are mainly suitable for cultivation of Ahu paddy, hence the people depend mainly on Ahu rice. They now also do wet cultivation. Along with the rice they take locally produced vegetables, creepers and edible roots. Fish, fowl and pork are their delicious diet.

APONG is considered to be the most important and prestigious item for entertaining guests and relatives. Two varieties of APONG-NOGIN and PO:RO are prepared in sufficient quantities for fairs, festivals and for guests.

DISPOSAL OF DEATH

Burial is the prevailing practice among this community and every village has a common burial ground called AGO-GOLUNG where dead bodies are buried irrespective of age, sex and nature of death after keeping the corpse in a long coffin called RUNGKUG. Purification ceremonies are performed afterwards such as TILONI, urom apin and DODGANG.

RELIGIOUS SYSTEM

The Misings are animistic in their religious outlook. Their religious philosophy is mainly based on animism. They believe SEDI MÉ:LO as the earliest worldly beings representing male and female principles. They consider DO:NYI and PO:LO as their mother and father respectively and believe in the

existence of ABO TANI, as their forefather from immemorial past. Apart from the above deities, the other deities like YARI:, MUGLÍNG, ÉSAR, ASI etc. are considered to be the spiritual beings possessing power much greater than man.

The Mising people are superstitious. The minute affairs of individuals and even the greater and more important events of the world, they suppose to be under the influence of divine spirits and agents. They believe that these spirits delight in sacrifices called as UI, and hence different types of UI such as TALÉNG, DOBUR, UROM PO:SUM, GU:MÍN etc. with sacrifice of animals are performed to pacify them.

The MIBU, is believed to be empowered with some supernatural powers and on all important religious occasions he conducts as chief priest.

Now, Hinduism has been influencing in their religious beliefs and the performance of worship in the NAMGHAR, recitation of KIRTON or BHAGAWATA etc. are some of the examples.

Moreover, literary has not touched the core of the society particularly those living in the remote corners. Sorcery and witchcraft are not uncommon.

ECONOMIC SYSTEM

The Mising people are active agriculturists and agriculture is their main occupation of livelihood. They produce rice, mustard oil seeds, black pulse, potatoes and vegetables. Rice is produced mainly for domestic consumption, whereas mustard seeds, black pulse, potatoes etc. are used also for commercial purpose. Most of their methods of cultivation are however still crude and primitive, hence the yield is quite low. The produce is not sufficient enough to meet their requirements round the year. Further, a considerable quantity of rice is used by every family for the purpose of brewing liquor.

The Mising women have got a vital role in improving the

economic condition of a family. They participate in very aspect of agricultural works. Moreover, the young women practice RÍKSÉNG out of which they earn quite a lot.

They have got the habit of rearing pigs, buffaloes, goats, cows, fowls etc. which are needed not only for cultivation, but also for selling in the market far cash price. Pigs are needed mainly for sacrificing to the deities.

The Mising people are almost always exposed to floods and erosions which damage their land, crops and other properties-crippling their economy day by day. Hence, they are still economically one of the weakest sections of the Assamese population.

CULTURAL SYSTEM

Dance, Song and Music

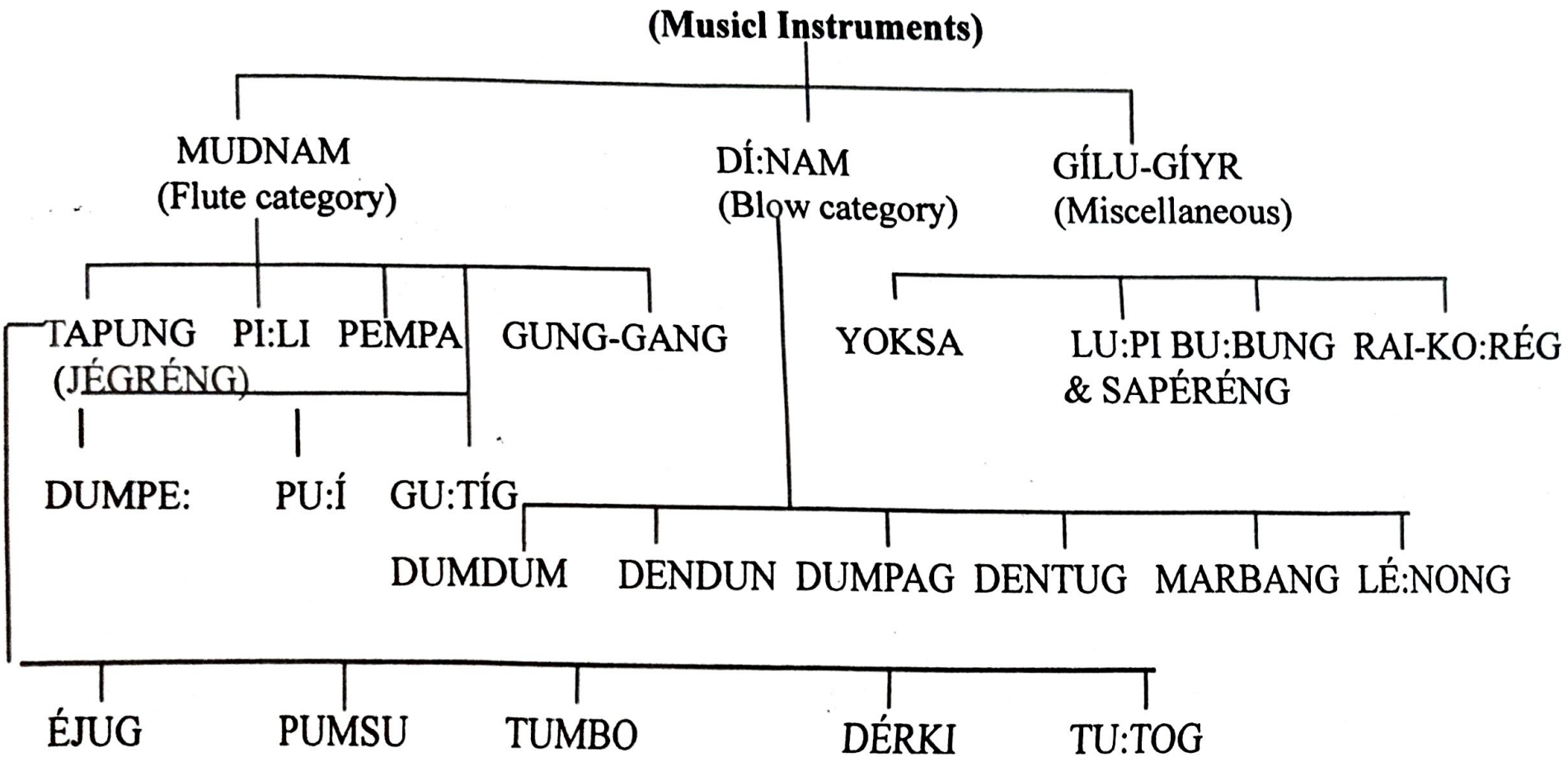
Dance and music are integral parts of the life of the people. They have retained their age old traditional dance which are not bound by any rigid rules. The dances are basically so simple that virtually they require no special preparation. The dances are accompanied by appropriate songs and musical instruments. The songs include OI NI:TOM, A:BANG, etc.

The musical talents of the people at their best are evidenced during some festive occasions where they are to play the instruments. Their traditional musical instruments can be classified in the following way:

Dress

The Mising people have their own colourful traditional dresses. They weave out clothes in their traditional looms. To mention some of these are GADU, MIBU GLUG (MISING GALUG), EGE, DUMÉR, UGON, PO:TUB, SÉNG, MATAGAPA, TAPUM GASOR, GON-YAB, POTOI, RI:BIGASÉNG, YAMBO, SOGON, PAYÉG GASOR, SÉGBUNG, POTALI, GAPA, GERO, KEGRÉG, KEBBUNG etc.

CLASSIFICAATION OF MUSICAL INSTRUMENTS
BÉ:NÉ ATTAR



Ornament

The use of the traditional ornaments of the people confine mostly in the rural women folk. Their ornaments are DOGNÉ, TADOG, KENTU, PISÍRÍNG, KONGGE, ONSALMORA, KODONI, GOLPOT, SONDRONG AR, IKOLI, PUAL, LÍ:TOG etc.

Household implement

The implements are ODUM, ÍGÍN, TA:SUG, GEMPA, ÉPO, DO:LA, DUKULI, DU:N, KORAI, TU:LI, ÉBONG, SARE: PATI, PÉRA, PORANG, KOLOYANG, JURKI, JAMBOROG, I:ÉPUG, GÍDÍNG, KATOG, YOKPA, ANGKURANG etc.

FESTIVALS

The Mising people observe various festivals according to their traditional beliefs during a year. The following festivals are the most important ones.

Po:rag

It is one of the biggest socio-religious festivals of the Mising people.

A Murong house is necessary for performing this festival. The host village invites the youth (MÍMBÍR YA:ME) organization from a neighbouring village to participate in every aspect of the festival. A priest known as MIBU is invited who conducts the prayer to SEDI-MÉLO, DO:NYI-PO:LO etc. At least 6 to 8 pigs are sacrificed in the name of different deities in the festivals.

The MIBU, at night, sings A:BANG leading the dancing youth forming in a circle. The festival runs for three consecutive days. The whole village people irrespective of age, sex, caste enjoy the feast and dance.

Dobur

It is one of the most important rigid festivals of the society. It may be organized by a single family or collectively

by several families. BURTO DOBUR is performed only on occasion of blood-shed of some grade.

ARÍG DOBUR the agricultural DOBUR is performed by Individual family to ward off attact of pest and pestilence from the fields.

KO:SON DOBOUR is performed by the hunters to save them from the evil spirits during hunting in the jungles.

Chichens are usually sacrified for performing this festival.

Amrag

In this festival, food is prepared out of the harvested crops and is offered to the ancestors.

Urom Po:sum

In this particular festival, the departed forefathers are satisfied sacrificing pigs after the harvest to prevent them from incurring diseases, accidents or some uncommon occurrences.

Folk Dance

The folk dances the integral part of socio-cultural life of the people which are danced on different occasions such as ritual, festive etc.

(A) Merry making / Revelry

(1) Léréli

(2) Selloya

(3) Sumbur sumbur

(4) Séng Séng daboya

(5) Létér ku:lé:lé

(B) Festival

(1) Yage:

(2) Gumrag

(3) Midang

(4)Bihu

(C) Ritual
(1) Mibu
(2) Po:nung

The merrymaking type of dances are simple in forms danced by a group of youth of both sexes, sing rhymes in delight and making sounds by clapping without use of any musical instruments. The songs in this dance carry meanings of natural beauty, enjoyment of youth time etc. Sometimes the youth dance & sing forming group of male & female for friendly competitions.

Either a river bank or an open field is an appropriate place for enjoyment of this dance and is danced wearing traditional costumes. Usually, an expert singer is followed either in chorus or in other way forming a circle or rows with typical footsteps (Daké: Ke:nam), body movements (Ígíng tírnam) and hand movements (Alag arnam). The steps & movements vary in accordance with the contextual meanings carried in the songs.

Exclusively, performed in Ali-a:yé Lígang, a sowing festival, Gumrag is a type of specific dance with songs and using instruments. The youth in the village in particular participate dressing beautifully woven dresses, dance in a typical manner following the beats of drums, cymbals, tapung, etc and songs called líga: ni:tom. The footsteps, body & hand movements of the dances demonstrate expressions of different stages of agricultural production, following underlying meaning of the songs associated with direction of the drummers.

The priest in the community, a Mibu, while performing particularly Po:rag festivals singing devotional song called A:bang, dances a peculiar type of dance known as Mibu So:nam or sumnam. During the dance he jerks Yoksa, moves his body, foot step in a typical way and changing rhythm as

per content of A:bang. The Mibu while dancing puts on new dresses of traditional design and throughout the dance, the village youth wearing beautiful costumes follow every dance-step singing A:bang. The dance is performed on the platform of the Murong and danced around it in a circular pattern following each other in a rhythmic way.

A Po:nung dance, indicating ending of some festive occasion such as Po:rag, is danced following the beats of drum and cymbals by the youth around the Murong or festive site. It marks a happy and successful performance of the festival with great deal of enthusiasm and co-operation of village people.

The occasional festive dances, the LOTTA SO:MAN, which are mostly danced in premises usually on happy and enjoyable occasions by the youths of the village. The YAGE: SULLAD is an occasion of a maiden return to home of a newly married bride with the bridegroom accompanied by few youths from groom's village. As a mark of happy introduction among the youths of the two villages, they organize songs, dances etc. thereby a bridge of better relationship has been established among themselves. A spring festival, the Bihu dance is basically performed by the youth combining with songs reflecting their emotions of love and attraction towards the opposite sex. In Da:ro Midang, which is an arranged marriage ceremony, the youths of the two villages participate in dancing and singing particularly the Oini:tom- the song of love. In all types of lotta So:man, the different types of musical instruments such as DUMDUM, LU:PI, TAPUNG, TU:LUNG, GUNGGANG, DENDUM, RAI KO:RÉG etc. are extensively used demonstrating their capabilities. The dances usually follow the songs and the beating of the drums etc with soft to quick footsteps and hand movements forming either a circle or straight rows. In the dance, the girls usually dominate boys in their dresses, styles etc.

Sibe: so:nam : It is a playful dance of ancient time. It is a sort of dance in imitation of the monkey. In this game, one person beats the drum. Another person following the rhythm, dances around doing various steps imitating the monkey's way of eating, searching for louse from the hair, scratching the body etc.

Amrag so:nam : a type of dance performed usually after performance of some rituals such as urom po:sum, po:rag, amrag ui etc.

Paktub so:nam : a type of dance without musical instrument

There is no rhythm of the dance. Sometimes clapping of the hands are accompanied by oini:tom and such a so:man is performed as a mark of joy after the end of an important ritual.

SONGS /TUNES ACCOMPANING THE INSTRUMENTS

DUMPAG:

Dumpag dumpag dumdum pak
Tagdum dumpag dumdum pak

Dumdum dumdum dumpag dumpak
Tagdum dumdum dumpag dumpak
Dumdum dumpak tagdum dumpak
Tagdum dumpag dumdum pak

TU:LUNG:-

Sé:dí ki:lingé ki:lí: dungé
Mé:lo ki:língé tu:lad langala
Mé:lo ki:língé tu:du langala
Pada: pada:la goné bédangém
Patong lento-
Madné rulong-ngém paun lento
Ma:yí mangkong berko:la
Karbo lí:pígém dunga:to
Oda tu:lungém tu:lungém tu:lento.

DUMPE:

Oiya dumpe:pé pi:nom ge:la:na
Dumbo dumpe:pé pi:nom ge:la:na,
Oiyoi nomdané ka:língo nomdané oi-oiya.
Oino suglanpé lan-gé dungkuné- oi-oiya.

DENDUN:

Pi:muglo pingkolo réllé réllé
Nébíré bírkolo réllé réllé
Pi:séngé dumdumé réllé réllé
Régumé sa:dung réllé réllé
Éjugé tapungé réllé réllé
Rélungé sa:dung réllé réllé

***

Lendak dígínno lendak,
Tak télén-nang yélén-énnang
Télang éténél nang.

***

DENTUG:

Dentug tug tug,
Dentug tug tug,
Dentug tug tug tug tug tug.

***

Takpín takpín takpín píntok
Takpín takpín takpín píntok
Onnom moto gaggom sumto,
Takpín takpín takpín píntok.

DÉRKI:

Té:téré rétéri tétéré tétéré téré rétéra
Ma:mo kampung sa:po:yoka téré rétéra
Banji so:nyik yange taggai téré tétéra
Minom so:bo ka:pong kakui téré tétéra
Banji takken pé:yí:tala téré tétéra

***

PU:Í

Lop lop binamdém bilot kakuika,
Tabab binamdém bilot kakuika
Do:nya tatteika po:la tatteika,
A:mé orkampé orbom ka:langka

***

SEPÉRÉNG:

Pi:muglo pingkolo réllé réllé
Nébiré birkolo réllé réllé

***

Po:píra pírnuga re:re:
Pírunga anunga re:re:
Po:pírké labreyé re:re:
Lapsango lendak re:re:

***

BU:BUNG:

É-Mita:tuné tunmoma:pé
Do:lo miksé réjin moma:pé
Mi sériyé motag kuika,
Mima sériyé motag kuika,
Mi bédungém dírmoma:pé,
Yu:si bédungko dírmo dungkuné,
Mu:i tolangka ga:bo tolangka,
Pinsu pinnom bidungkunéiké
Yéglo: yégdiném díryékunéiké

JÉGRÉNG :

Galiyoi galiyoi jonai jonai
Tari:té Murkongselek,
Tari:té Murkongselek,
Koblong dorkanga ti:t.

Traditional Plays and Games

A) Ba:nam (Swimming)

1) Érra ba:nam
2) Durnam
3) Ke:lad
4) Gai sa:bad
5) Gai gagnam
6) Sulli: la:sang

B) Dugnam Bernam (Running and Jumping)

1) Gai sa:bad
2) Bernam
3) Dugnam
4) Poka dugnam

C) Games using wood and bamboo implements

1) E:ti di:nam/ Beti dí:nam
2) Dandi sudnam
3) Dogdig
4) I:épug
5) Ketepang
6) Batolung
7) Settug

D) Miscellaneous Games (Gílu gíyar)

1) Bumsinam
2) Gila yadnam
3) Guti so:man
4) Latum
5) Marbol
6) Putbol
7) Amig yengkab
8) Sonam
9) Turi
10) Yé:mín
11) Alag tírnam
12) Gordung ní:nam

13) Soka monam
14) Pangka monam

E) Lagjum Kurrennam: In this game one player closes his first tight and then one after another others are asked to open his tight fist. The person who succeeds is opening out the fingers of the first wins the game.

Igi: atka:mínsunam: in this game two men hold both hands at the back and the two ends of an igi: are balanced against their navels. The players have their cloths tied to their waists lest the igi: hurts them. The players at each end of the igi: pushes it against the opponent one who is able to push down the other wins the game.

Ngoné so:nam: the game is played in a court yard. A boat is needed to play the game. The rower sits at the back of the boat and the hunter with a spear sits at the front. Another person remaining outside the boat, beats the drum. Following rhythm, the hunter does the gesture of catching the big ngoné fish from the front of the boat. At last the hunter hits the fish with the spear & captures it.

Ki:par jo:sinam : at night the young boys would hide the ki:par in someone else house. In the morning when the young girls and women come down from the chang with tins full of paddy for pounding, they can't find the ki:par. They begin to enquire from one another and go about the village looking for it. Seeing this the young boys have a good fun and they laugh their heart out.

Téngar ngoti: a minimum of twenty boys and girls are needed to play this game. The players are divided into two groups. The players in each group hold to another's waist from the back and thus form two chains. The groups move forward towards each other in a sort of rhythmic dance.

Plays and games

Érra Ba:nam- a free style swimming
Durnam - an underwater swimming

Ke:lad- a swimming in supination

Gai: Sa:bed- a game to cross a target line untouched by the opponent

Gai Gagnam- a game to reach a target untouched or unnoticed by a keeper.

Sulli: La:nam- a type of diving game from a bridge to collect sandy soil down the deep river.

Bernam - a jumping game either long or high.

Poka dugnam - a game played within a demarcated play lines.

Eti:Dí:nam- a game with two sticks- a short (2"-3") and a long (1'-1 ½)

Dandi Sunnam- a game played with a long stout stick (4'-5') by pushing it on plain surface.

Dogdíg - a type of peng for walking.

I:épug- a bow with an arrow for long, short & high targets etc.

Batolung - a clay pellet shot from a bow for long and high distant objects.

Ketepang- a catapult.

Settug:- a bamboo gun to produce sound as well as hitting targets by using seeds of jungle trees.

Bumsinam - a game of hide and seek in which one player covers his or her eyes while the other players hide and then tries to find them.

Gila yadnam- a game of playing with a gila a round flat seeds of a wild creeper.

Guti: So:man- a game with a small balls or pieces of something

Latum- a game with a top

Marbol- a game with marbles

Putbol- a game with a foot ball

Amig Yéngkab- a game played by blindfolding the eyes.

Sonam- an act of pulling one another between two groups.

Turi: a game of touch and cross within lines.

Yé:mín- a type of wrestling game
Gordung-ní:mín- a game of shoulder fight kneeling the legs and hands.
Alag tírnam - a type of arm wrestling
Soka monam- a game of making wheels from simalu tree
Pangka monam- a game of making fans from tree leaves etc.
F) Finger plays (Lakke: so:man)
(1) Take: mare: - a play of making fingers ginger shaped.
(2) Migom okum- a play of making a king's building
(3) Déngki kutolog- a sea saw game
(4) Ta:sin pusin- a play of overlapping fingers etc.
(5) Lakke: dé:son- a play of tricky finger transfer
(6) Moimang monam- a play of finger designs
(7) Lakke: bé:monam- a play of finger claps

Ba:nam :-
(1) Dagla ba:nam- a swimming in standing position.
(2) Tu:lad ba:nam - an upside down swimming.

De:pin: de:pong - a play of making small balls, figures etc. with hard soil etc.

Festivals
Traditional

A) Agricultural
1) Ali A:ye Lígang
2) Po:rag
B) Deceased
1) Tiloni
2) Urom apin
3) Dodgang
C) Ancestral
1) Amrag
2) Okum ui saki

3) Dobur
4) Taléng ui
5) Urom
6) Yamné la:sang
7) Yamné bilen

Non Traditional

1) Satjonia
2) No: purukia
3) Kati bihu
4) Mag bihu
5) Bohag bihu

Ornaments

A) Male

1) Kentu (Ear ring/ made of wood)
2) Marpong (A cane bangle for joints like waist, knee, wrist etc.)
3) Nogorang (Ear ring/made of silver)
4) Takpor (Ear ring/made of reed, jute etc.)
5) Tadog (Blue pearl)
6) Dogné (Yellow pearl)
7) Tatég (Round pearl)
8) Sité téreng (An ornament of elephant tusk)
9) Simyo a:ye(A Tiger's tooth)
10) Sira a:ye (A boar's tooth)

B). Female ornaments

1) Murkong Appun (A silver flower)
2) Murkong Íggab (A silver clip)
3) Kébu: ta:li
4) Ía ta:li (A bamboo stick)
5) Yuan onno (A fine black thread)
6) Doksiri (A necklace)
7) Marpong (A bangle of cane)

8) Língkab (A necklace)
9) Dumdum (A drum designed necklace)
10) Lí:tag (A type of pearl)
11) Tadog (Blue pearl)
12) Dogné (Yellow pearl)
13) Muktég (Varieties of pearls)
14) Pisiring (ear rings)
15) Sondrong a:r(A necklace)
16) Tu:ri (An ear ring)
17) Jangpai (an ear ring)
18) Takpor (an ear ring of wood, Jute etc)
19) Nogorang (An earring)
20) Ikoli (A metallic necklace)
21) Séng (A designed necklace of fine wood fibres)
22) Kongge (A bangle of forearm)
23) Onsalmora (A necklace)
24) Gamkaru (A bangle of forearm)
25) Ke:kér (A ring of finger)

Po:rag

The exact literal meaning of the word Po:rag is not well understood. Inquisitive workers try to define it as a combination of word Po:mín+ Ragnam where Po:min denotes clan related groups of people, the Ragnam stepping forward with unity. Therefore, it's a festival of social value being celebrated and prayed by the people of the related clans (Opín) with great intention to step forward unitedly for betterment of the people as a whole led by a Mibu, the priest of the community. In order to perform this great celebration smoothly with discipline and punctuality till its completion in 3 to 5 days, a group of courageous, healthy and intelligent people called Yammín are selected from the olders and youth of the village. The followings are Yammín entrusted for

different functionaries in the affairs of the festival.

1. Pa:me: Ga:m
2. Boné Na:né
3. Kéréng Ga:m
4. Ngéké Na:né
5. Boki:
6. Yamki:
7. Kede: Ga:m
8. Kede: Na:né
9. Lí:bo
10. Lí:né bo
11. Ga:m
12. Yambo Ga:m
13. Kendar
14. Ríggur
15. Talé: Ra:bo
16. Raida:bo
17. Dumbo Ga:m
18. Dumbo
19. Ya:me: Ga:m
20. Mimé Ga:m
21. Du:n
22. Ígín tuné
23. Édun
24. Baríg
25. Sobug géné
26. Raidang soné
27. Lu:pi tubné
28. Rémi:
29. Rémsug
30. Pogyob
31. Bédar
32. Luyin
33. Paksong bírni:
34. Paksong so:né
35. Ni:tom bíni:
36. Pa:yég

A murong, the biggest socio cultural institution, being an absolutely essential item for the festival, is a type of long open house with raised platform built of bamboo, wood and thatched roof. There is a strong and a wide girth post made of special type of wood usually Tapíd, Tajíg, Tagír, Pi:dor etc. at the centre of the building, decorated and coloured with beautiful designs signifying traditional folk culture, near to which the Po:bor is placed for filtration of Apong.

The Minom denotes the honourable invited people as guests from nearby villages preferably having good social relationship with the host, for active participation and co-operation in the whole affairs of the festival which further deepens feeling of brotherhood and Mitur among the villages.

With the sacrifice of a female pig early in the morning on the first day the Po:rag begins with collective prayers and offerings to ancestors, Do:nyi Po:lo, Sé:di-Mé:lo, Karsing kartag, Ko:je-Yanggo etc. for alround welfare and development of agricultural works, free from deadly diseases etc. and all these are being initiated and performed by the Mibu chanting A:bang throughout the night.

The Po:rag is concluded with warm farewell offered to Mibu and Minom which is followed by Po:nung dance around the Murong.

Gods & Goddesses

The following are some names of Gods & Goddesses mentioned in A:bang

(1) **Do:nyi/Jité/Bo:mong** - The Great sun
(2) **Po:Lo/Lo:né/Bo:** - The Great moon
(3) **Do:yíng boté**- The Creator
(4) **Gu:mín boté** - The God of race
(5) **So:yin boté** - The God of community
(6) **Kongki Ko:mang** - The head of life
(7) **Da:di boté** - The Sabiour
(8) **Ganro** - The Keeper
(9) **Ki:né na:né/Ki:né dé:né** - The head of lower world
(10) **Tu:sin ro:dang** - The head of forests
(11) **Bi:ri bote** - The spirit of food & erosion
(12) **Di:/limutaya** - The God of hills
(13) **Yidum boté**- The God of wind
(14) **Pédong boté/na:né**- The God of rain
(15) **Polong So:bo**- The spirit of destruction
(16) **Karsing kartag/kardog dugong** - The God of cultivation
(17) **Siné mo:bo/urom po:sum**-The soul of the ancestors
(18) **Bokí: bogo** - The God of spiritual Knowledge
(19) **Sirki na:né** - The Goddess of water

(20) **Ko:je yanggo** - The God of Wealth
(21) **Sé:di Melo** - The creator of the universe

***

Common Traditional beliefs

(1) A snake sheltering inside a granary is believed to be a symbol of wealth. It is not killed but allowed to go away safely.
(2) A snake found inside a house in killed followed by a purification ceremony
(3) A husband of a pregnant women should never kill a snake.
(4) A loom weaver abstains from loom work on death of an honourable person or on an important religious occasion in the village.
(5) To ward off evil spirits, mustard seeds, chilies etc. are burnt in the fireplace or are kept them wrapping inside the roof of the house. Sometimes, a bow is kept hanging over the entrance door having a pointing arrow straight outside with a ginger at its tip.
(6) A cooing done atop a house is served throwing a handful of rice. It is believed to be a thirst and hungry soul.
(7) The liver of a sacrificed pig in religions festival is examined which indicates bad or good fortunes of the family.
(8) A guest is believed to be coming when a pair of cocks/ hens talks on premises.
(9) An unusual cry sound or crying sound of an owl at night is a danger signal.
(10) A dog barking with atypical sound at night indicates oncoming of evil spirits or souls.
(11) When an unnatural death occurs in a village the people

cover the hollow ends of bamboos used in the raised platforms with rubbish. They believe that bad sprits may be hidden inside.

(12) The herbal medicine (Épob) used for Apong preparation is never mixed with other ingredients either in absence or on the day of journey of head of the family.

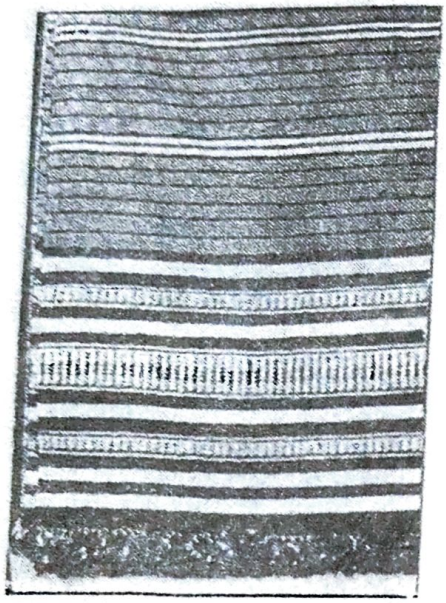
LANGUAGE AND LITERATURE

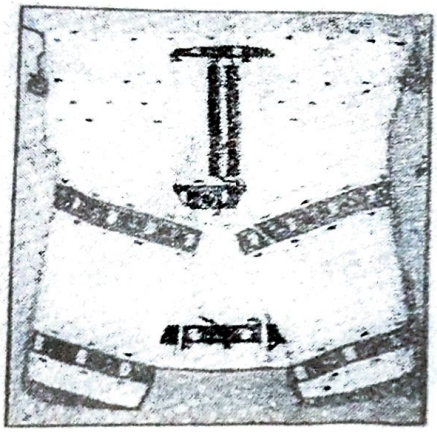
The Mising language belongs to the Tibeto-Burman branch of Sino-Tibetan or Tibeto-Chinese speech family. The Mising language had originally no script of its own, but Roman script in modified form is being new used for their language. It ha sbeen introduced as a subject language in Primary schools in the Mising dominated areas in Assam with effect from October,1986.

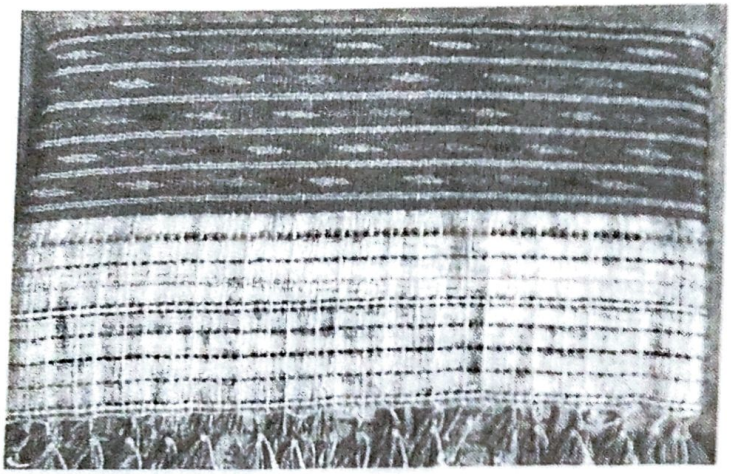
The Mising literature was composed mainly of oral literature such as folk songs, folk tales, proverbs, etc. The written literature emerged first in the wake of the movement led by the MISING AGOM KÉBANG- The Mising Literary Organisation. At present, the Mising literature has been growing headed by the MISING AGOM KÉBANG making untiring effort in inspiring writers, compiling and publishing literary works in different fields of literature.

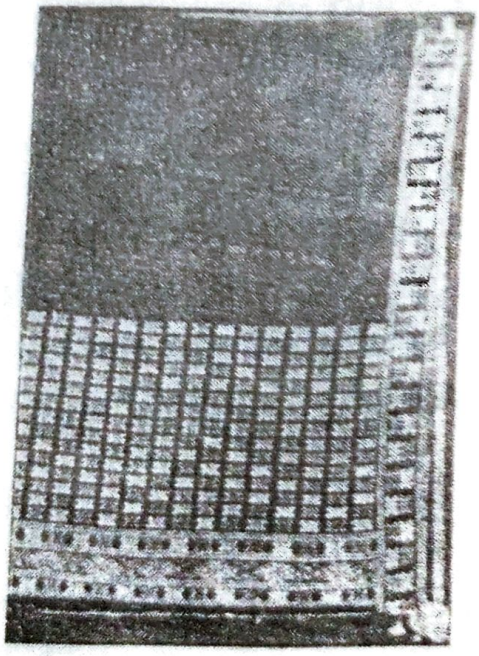
With the spread of education and increase in the number of Mising readers, the Mising language is expected to attain maturity in the near future. THE MISING AGOM KÉBANG and all the Mising people have considerable responsibility to enrich and develop the language.

Mising Dresses

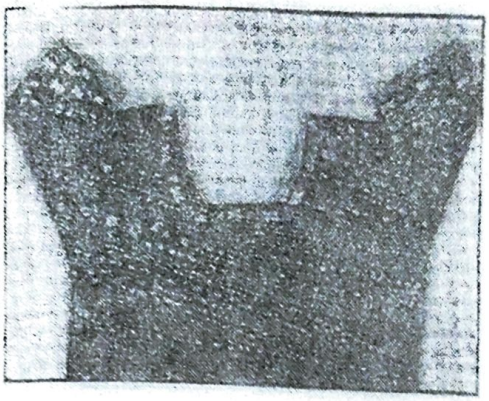


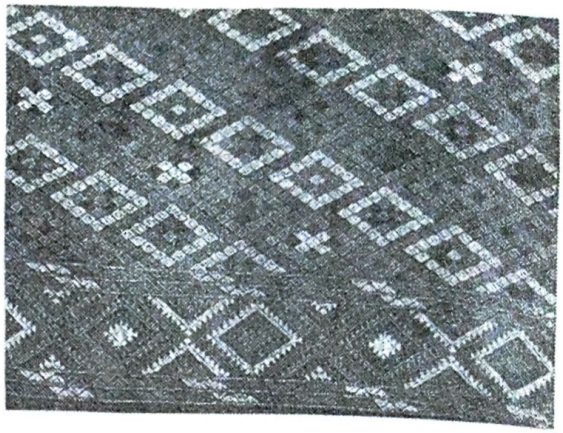


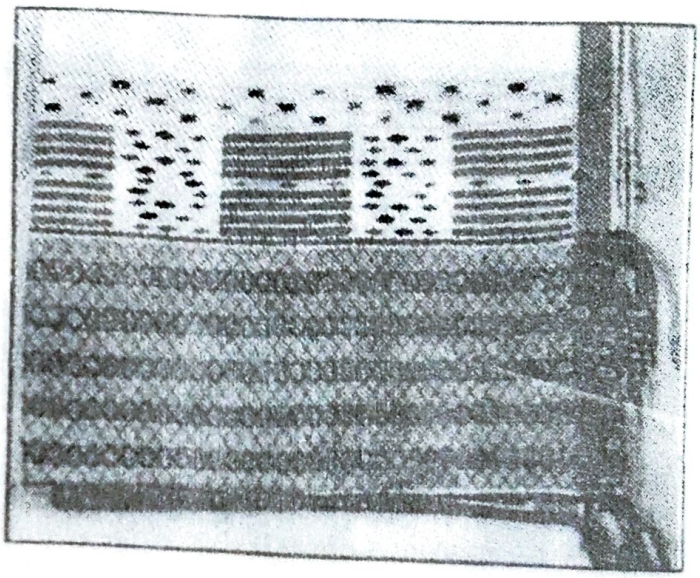


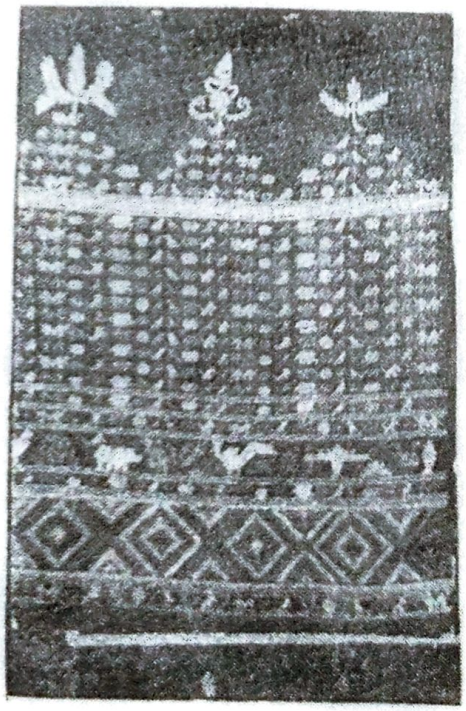


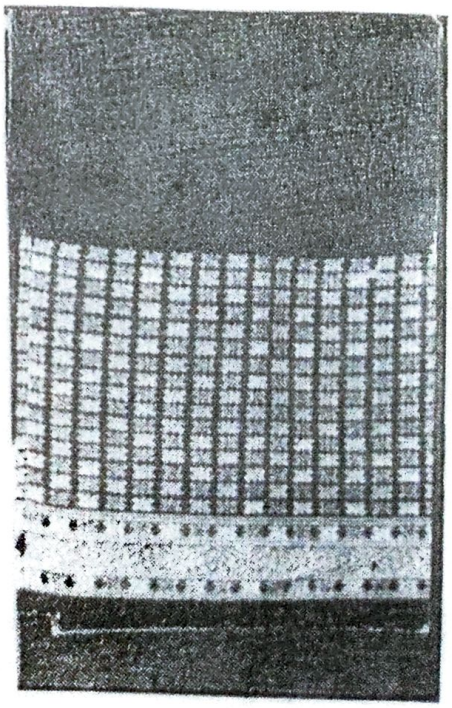
Mising Dresses



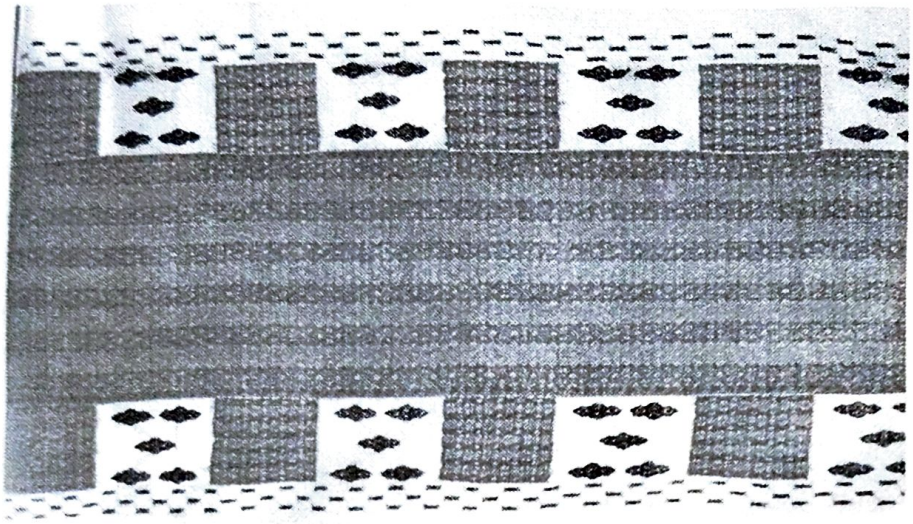


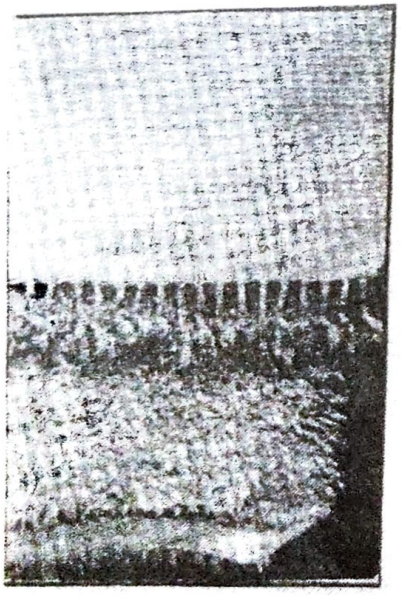




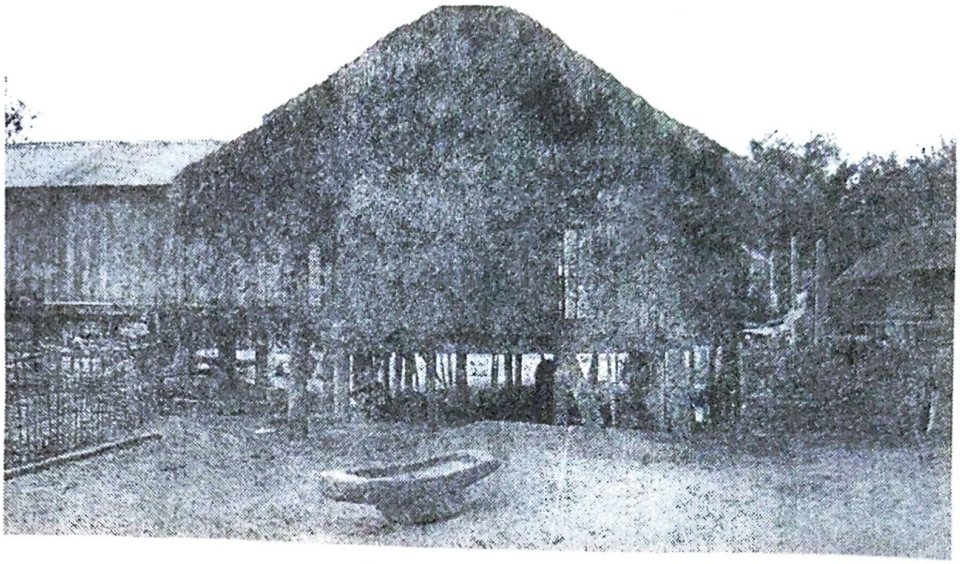


Mising Dresses

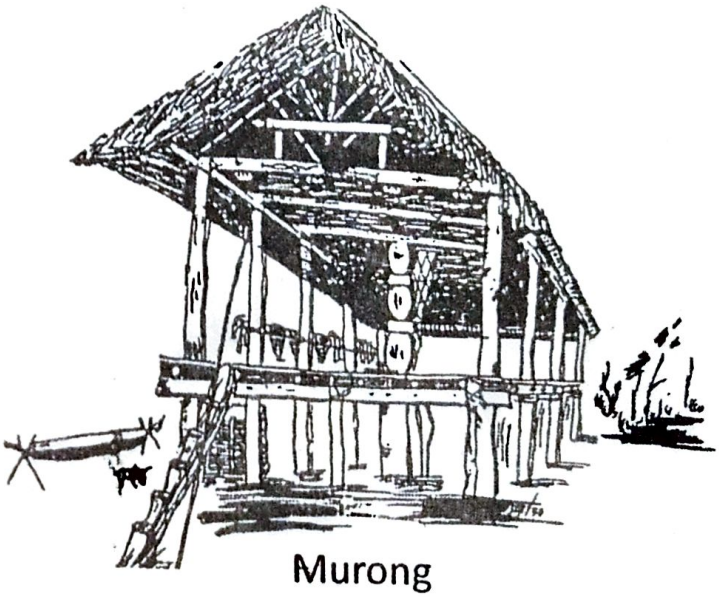




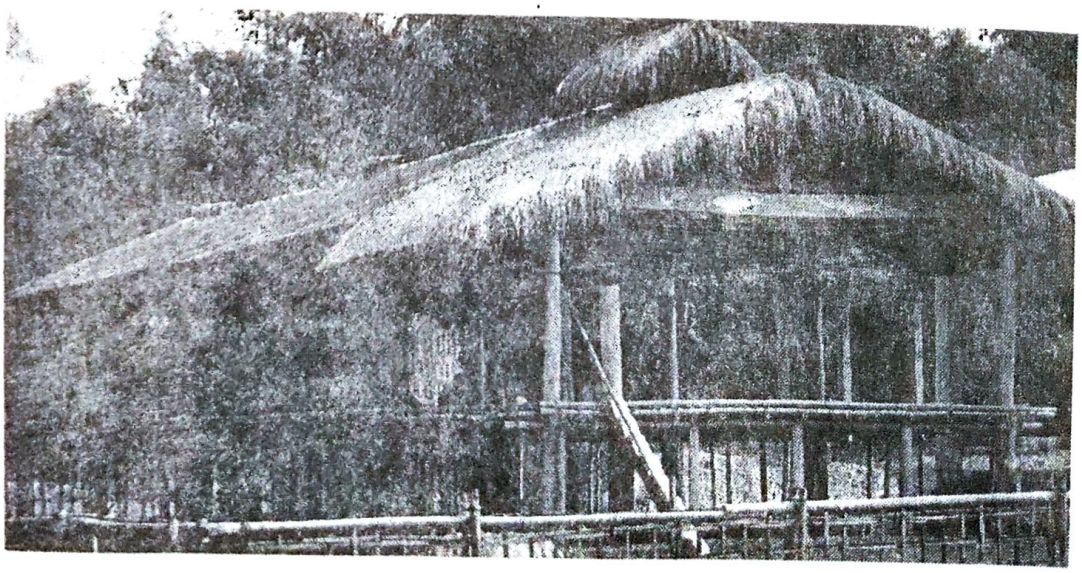
Gadu



Mising Okum

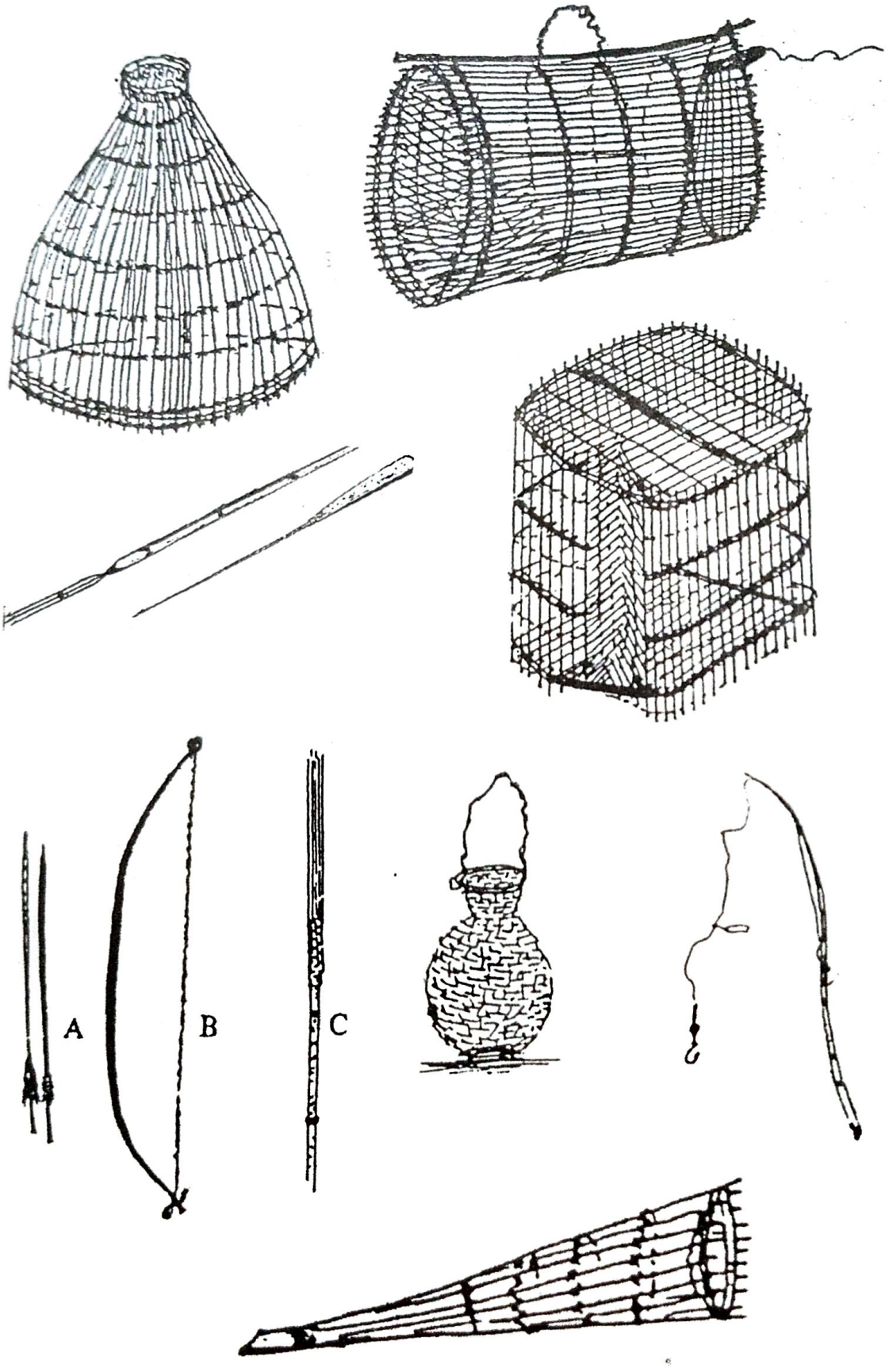


Murong

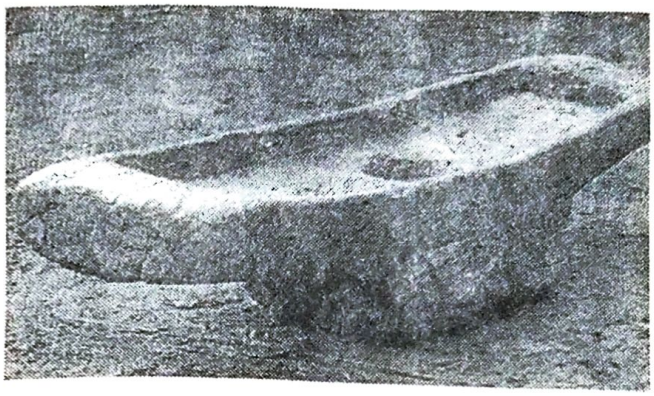


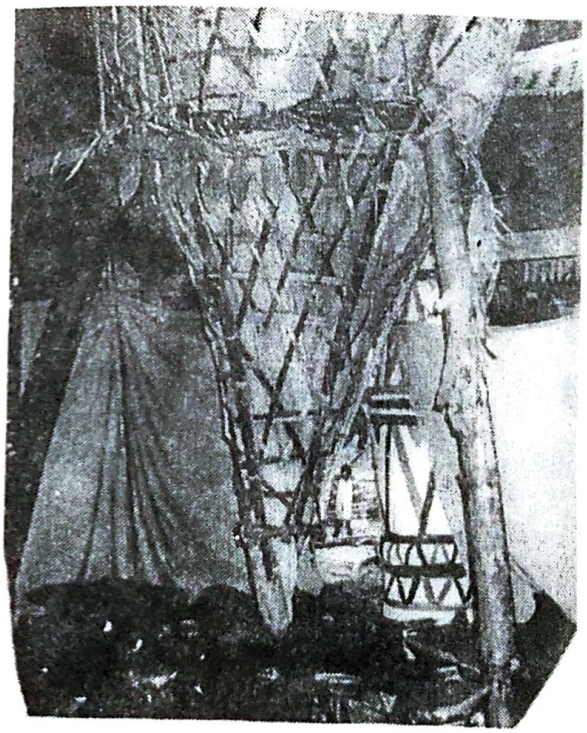
Murong

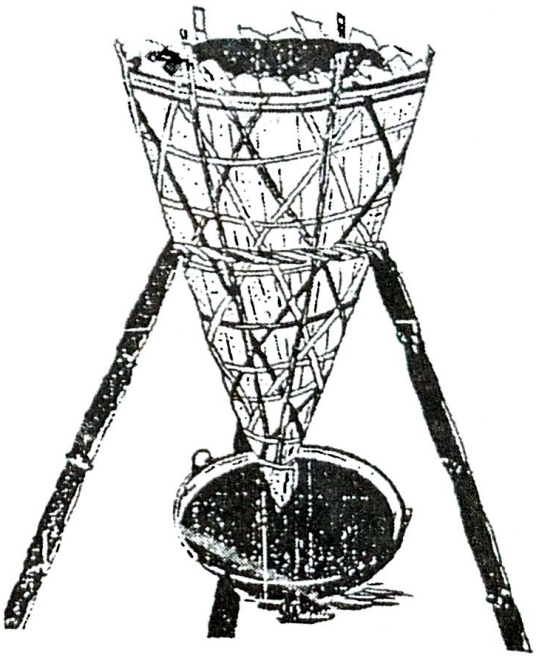
Fishing Implements

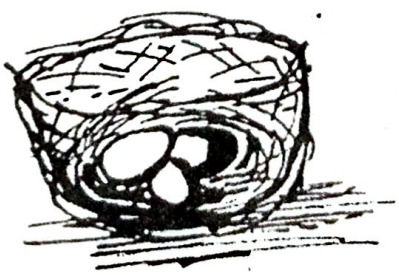


Household Implements

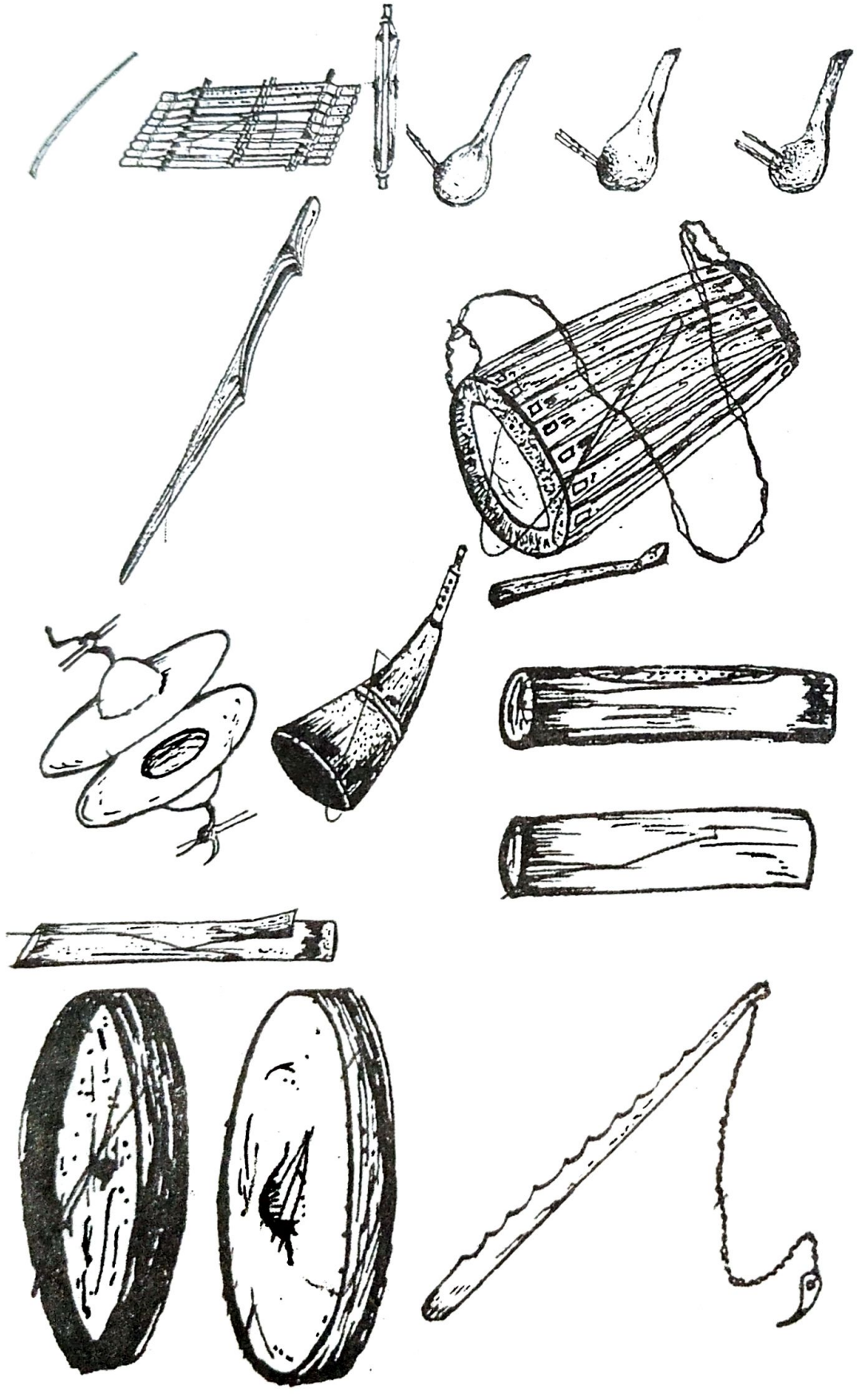




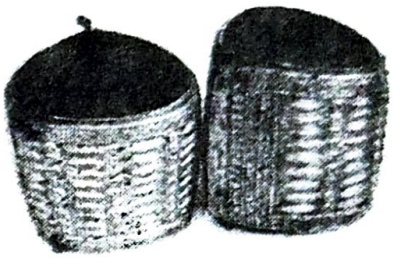


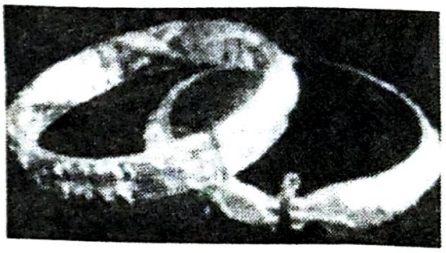


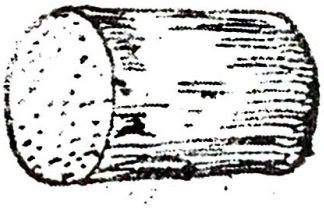
Musical Instruments



Ornaments etc.







CHAPTER-III

FOLK SONGS

The folk songs may be divided broadly as shown in below

CLASSIFICATION OF SONGS

i) Religious songs (A:Bang)
ii) Love Songs (Oi Ni:tom)
iii) Songs of Lamentation (Kaban)
iv) Lullaby (Ko:Ni:nam)
v) Nursery Rhymes (Moman)

The songs are generally sung on different functionally important juncture of various rituals ranging from harvest festivals to marriage.

A.B. Choudhury observes, 'According to our modern ideas, tribes life may not be rich in their performing arts like dances and music....., but at the same time it is true that we can have a glimpse at the past still living in the tribal areas in their music with simple and easy tuneful songs and with easy and simple unskilled dances.' There are innumerable songs and dances in this community reflecting their old traditional culture.

The Mising folk songs include legendary narratives, ceremonial songs, work songs and songs linked with rituals, love longings, occupations etc. A considerable number of folk songs are handed down to womenfolk from centuries past. There are sweet songs of the village boatmen with a floating

lilt of their rhythm. These songs spring out from that of uncontrollable yarn which are sung in season and out of season indicating many of the feelings which pulsate the heart of the people.

A lover desires to become an ear-ring so that he can adorn his lady love. A passionate young man wants to be born as a flower to beautify the locks of his sweet heart.

The social, religious and cultural life of the community embedded in its folk songs are varied and laughter, happiness, pain, sorrow, all form ingredients of these songs.

The folk songs are primarily vocal in character and are seldom accompanied by instruments. It comes so spontaneously to the villager that when he is ploughing or digging fields or working homeward alon he or she gusts into song in a full hearted ecstasy. Similarly when women get together and ply spinning wheels they sing alone, in two's or three's or in chorus. Folk songs are part and parcel in some social occasions like PO:RAG, Bihu, ALI-A:YE-LÍGANG or in wedding ceremonies.

There are songs in praise of Gods and Goddesses called A:BANGS which can be compared with the PURANAS of Sanskrit literature as observed by S.C. Roy. These are sung by the MIBU with a group of young boys and girls in PO:RAG festival.

The songs sung to lull the children to sleep are known as KO:NI:NAM which are mostly composed by unlettered women section of the society.

Marriage songs seem to have been composed by the womenfolk where at every stage of the celebration, women sing appropriate songs.

There are songs of lamentation called KABANS to express once grief having different varieties sung by people of different age groups and sex on different circumstances of life.

Nari Rustomji has pointed out "Dance and song are a vital part of everyday living in North East Frontier areas....." So are the Mising people. In their happy dance, there are variety of movements of the body and the drummers participating also move in patterns.

The Misings have retained their age old dances which are devoid of sophistication. The Folk dances are not bound by any rigid rules, showing expressions of emotion through physical movements in which -the dancer is free to synchronize any emotion with a gesture she finds appropriate. Some dances are basically so simple that they virtually require no preparation.

Whenever and wherever a festive or social occasion is there, the people both youth or old can dance. On some occasions particularly in PO:RAG, ALI A:YE-LÍGANG etc. special dresses are needed for dancing and they enact different movements according to the directions played in the drum.

It is also evident that music and dance are interdependents and some old musical instruments are normally played as accompaniment to songs and dances such as drums, cymbals and flutes. At the beginning of any festive occasion, drumming along with the beating of cymbals are suggestive of the atmosphere that the performance is about to start. They originally played numerous musical instruments both aero-phonic and flute category, mostly unavailable now for day-to-day use. Modern musical instruments have now become a part of their life.

DEVOTIONAL SONGS

The A:BANGS occupy a unique position in the life-stream of the community. It is a verse of hymn of praise and worship to God or Goddess reflecting religious concept of the community. It narrates the pray songs of the supernatural as well as different modes and ways of life of the people. On the other hand, it may be a love song which celebrates the

lusty joy of life constituting a form of poetic art.

Almost invariably in all systems of religion there is some place for singing prayers and chanting hymns or singing devotional songs. Most of these are prayer songs and these traditional songs have been carried on through the ages by the MIBUS.

These songs are very rich in emotional appeal, philosophical import, figures of speech, words and are superior literature. These are very aggreable to the ears and the songs combining with dance can captivate the minds of the listeners. These are the earliest known for which, these can be called as POETRICAL LITERATURE of the community.

These songs reflect the poetrical genious of the Mibus containing appealing and melodious tunes with simple themes sometimes giving descriptions of natural phenomenon or creations of nature.

Other than a MIBU, the priest of the community, it is beyond to the common people to understand and explain their meanings. During the PO:RAG festival, the MIBU sings the songs with a group of young boys and girls. These songs wonderfully appeal to Gods or Goddess for their special incarnation on him. The spirit of God or Goddess is supposed to enter the body of a MIBU known as PA:RO A:NAM, on which he has been empowered with some supernatural powers to foretell the fortunes of the people. In this way these songs occupy a religious sentiment in the mind of the people.

The origin of the songs can't be determined exactly, which have been transmitted from centuries past amongst the MIBUS.

The community has its own way of narrating story of creation of its ancestors either in verse or in the form of Folktales.

These verses not only narrate the basic principles of

creation but also trace the history of origin of the Mising from the dim past.

In the past all important rituals are to be performed by the MIBUS who have special knowledge of A:BANG and knowing the art of propitiating spirits and Gods. In A:BANGS- one spirit or the other is involved and the utterneces are made with conviction, urgency and sincerity.

S.C. Roy remarks "The A:BANGS may be compared with the Puranas of Sanskrit literature and the Sages of the Teutons. They exist in the memory of a special class of Miris and even among them only the most experienced and learned remember them correctly and understood and can explain their exact significance."

It is difficult to classify A:BANG. Some authors classify into the following categories based on their meanings on which occasion or for what purposes they are sung. These are MIBU A:BANG and NI:TOM A:BANG. In the ADI tribe of Arunachal Pradesh, the MIBU A:BANG are called as MIRÍ A:BANG.

MIBU A:BANG consisted of songs in praise of God or Goddess for spiritual aids thereby to influence or control the course of nature to dominate circumstance by the use of supernatural powers.

The NI:TOM A:BANGS are consisted mainly of narrative songs of versatile interest in natural phenomenon, consisting of songs of love or creation. These songs are highly imaginative and of indescribable beauty having sentiment of spiritual love and devotion.

As these songs are beyond to understand by the common people, hence, a proper analysis of their underlying meanings and classifications are not easy. The following are some examples with a brief meaning.

Sirki na:na na:né botta
Regíné na:né regíné ba:ba

Sidé di:dum sidona misingé ruyubé dodo
Abu tani:mé rumang ruyuné
Silo bo:mo:lo:tu:so néni gomlabém
Léni bélamém lablen boteika.

Sirki Na:né, oh Mother you gave birth first to Abo Tani then resolute the religious path for righteous occasion. When the people were in darkness, a voice spoken from the abode was descending on earth as light through your command showing the ways and means for survival.

Kī:bo ané gu:míné, boki ané gu:míné
Gu:mín do:nyié lo:yi dolangka
Pi:dé ladbongé té:lo dolangka...."

On forefathers show me the right path of my destination so that I can find out the causes of sorrows and worries of the people.

Umla:yé rumna yijila:yé rumné
Mio minganém nganna boné
Kajé bo:mong gíténg a:ji lodbongém
Boman bokuika.....

Oh creators of human beings, give me knowledge and power so that I can disperse the darkness and sufferings of the people.

Dongké lébíngé rumné bulua
Tabé lébíngé arum bulua
Tabé nolua silo ngomna
Kaju diyígém yígrob moika
Gordu: bírna nolua
Gorpo: yorné yorna nolua

Dérki: tapung mullen moika
Pi:séng dumdum mannen moika
Ato tonggu gu:mín nolu
Po:sum tonggu so:in nolu
Migmi rongko banggo manggom
Ngommé ríglap lablíg bitung
Ta:bé lékorém korren kíyé
Pído yíglungém yíngkang kíyé
Do:yíng síglungém yíngkang kíyé
Ato tonggu gu:mím nolua
Nolu ulí:nga gíma: péika
Ngokké séyégém yéktum boika

Oh Goddesses, listen to me and hold up honour of all; Cast your shadows over me.

Oh Goddess of all
Bestow eloquence on my tongue
Keep encouraging me while I pray by singing
Show me all the measures to be adopted
To protect the human beings,
Have pity on me, oh all invisible spirits
May my works be fulfilled the blessings of all.

Tani: yégé gídang
Tani:ké sí:dang
Taruémé ru:len

Tani:ké gí langgor
Pírpo:mé la:ju
Tani:ké lékoré

Bélaména lomma
Lable:né ma:dí

Silona taruém
Ru:len bidannai

***

Pa:rote pa:dare
Jarrené la:ju
Réiyéna réngam
Tolené:bé la:ju.

Oh our mother, protect your ignorant child
Lift the villagers from darkness
Make the villagers happy and prospersous
Accept the offerings and prayers
Show them the righteous path
And shower blessing on them

Pi:muglok pingkolo réllé réllé
Nébíré bírsol réllé réllé,
Tu:té rénué

Kombongé appundé
Pun-yumé molaju
Konongé lékoré
Konéné bika:lai
Tu:mané jarman
Taruém ru:la:lé

See there are beautiful leaves on the trees. The young tender flowering trees of creepers are growing. Let us all go to that place where the leaves are swaying gracefully in the breeze. They are all welcoming us. We can all discuss and find ways for better living etc.

Ana randanga kokoiya,
Randa: da:línga kokoiya.

Lí:le gorbi lí:len langkui,
Pa:té ta:bé sí:le dé:na,
Tarué runggé kamru runggé,
Jíkté ponué nu:len la:ju
Gílen koséna kombo mari:
Ri:man du:ji tase langgor:
Mímbír ya:me nébíré ba:bír,
Po:pír yí:man yí:man la:ju,
Do:nyi po:lo pílen dagém,
Néiké néngan ngantid ma:dé

Let us go back to the plạce where woodpackers are making the familiar sounds in the woods reminding you of your earlier experience. See the cool breeze and growing creepers are giving new life to the atmosphere. The young boys and girls are all assembling and they are making joys. The butterflies are playing. The sun and the moon are also casting their shadows making more enjoyable etc.

Murongé mu:subé ba:pun pundu:né
Mímbír ya:meyé banji oíré.
Banangé oír í:rman moteika,
Jéíd jíndo bíjímé po:do tí:língé.
Réngamé a:tei no:té di:dumtém,
Minomé raijom nonglé tu:namé.

A beautiful building- Murong has been constructed decorating with different designs. The people and the invited guests are all gathering in it. They are assembling putting on beautifully woven dresses to greet the Gods and Goddesses.

Panpati nénga ngokkéna nénga
Gayo:né nénga panpati nénga
Bélaména lo:ma lable:né ma:dé,
Banji ko:bang patomé tagné.

Ma:mo kampu banji ko:bang.
Rubiyéna ba:ba réngaména na:né,
Sirkino na:né sígmamno ba:ba.

Oh my beautiful lady Panpati, we the village people all are welcoming you constructing a murong with valuable trees and laid the function on an auspicious occasion. You come forward and accept our prayer. You lead and instruct the people to keep them away from sufferings and worries.

Rémiyo rémiya rémi kati rémiya
Langgoré golla:ju a:yéna si:tígé.
Do:nyigé gagbung nomména la:duju,
Rémino langgore gorren la:jémé.
Langgore nébíré siyumké lotatso.
Molajé lambéko pa:jaré molangka.
Do:nyiké loladé ba:lené langkuboi,
Toglené langkuboi néiyé nénganpé.

The new leaves are sprouting in most trees. The sunshine casts glittering shadows over the trees. Let all enjoy this beautiful nature and make the journey together. We will find ways and means to lessen the sufferings of the people.

Kéyum odona jémi jémangai
Mi kamangai mising kamangai
Kéyum muksubé yí:lub dodémé
Jéyíd po:pidé sorrum tagné.
Kéyum ka:siko kéyum kamangko
Midum yo:dumpé dumbo sutoné
Midum po:dumpé nédí du:toném
Awo po:míném mínnén ka:néna
Siyang anboké anbo bomukko
Bomug Mukséngko sedi Mé:loko.

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Pédong anéké do:dí kolokké
Do:dí émla:na tani: kolokké
Abo tani:bí abu tani:bí
Abo tarobí ru:pan suka:né
Abu tani:bí tani: émsula.
Mi:é po:míném arum si:rumlo
Do:yíng bottébí po:mín minnento
Opar oparpé parngu suge:la

It deals on the creation of the universe. Beginning with KÉYUM the nothingness and transforming through various stages, it evolved to a solid form called SEDI-MÉ:LO which are the origin of all other universal things like PÉDONG, TANI: etc.

Kéyum kamangé yogmoko
Sedi ané gíté:sim
Gíté: ampingém ayang pakorém
Kéyum komié miné ko
Diné anéké diné tarué barbungém
Miné taggém kanggok lébomkai
Sedi li:tung ba:buko
Ba:bu migmi seri lendobong
Mé:lo limangé na:né ko
Na:né migué ronso lendobong
Sedi dilingé litu tuyéng
Yepé pédong na:nko
Sedi digir írpíng pi:nyi yidum botéko
Délo pédong na:né
Na:né mumpongé rayi lendobong
Kéyum yidum bottélang
Kero pédong na:né lang
Ginnyi dodiém simin sukai

This stanza deals about the origin and early life history of TANI:. The origin of other heavenly beings such as SEDI-MÉ:LO, PÉDONG, etc. are also narrated here.

Dérmi: sí:tungé tírméko tírma:ngé
Kombong appuné réyupko réyabé
Murongé musubé ba:pun píndu:né
Mímbír ya:meyé banji oíré
Banangé oíré í:rma:n moteina
Jé:íd jíndo bíjímé po:do tí:língé
Réngamé a:tei no:ré didumtém
Minomé raijom nonglí tu:namé
Minomé logodlo Koje Yanggoné
Yí:len boteika bélé rumngobo
Léppé lépékko no:ré di:dumtém

There are beautiful flowering trees all around. The MURONG has been decorated with flowers and the youth of the village are welcoming you with open hands. The youths are dancing and singing in its premise.

Pésiné péttangé a:maya
Siangé béroko a:maya
Uni muminé okuméme namé:
Édíné tarué tu:len la:dui
Aboné atomé lenko angkotém
Siyangé sitagé komímé rodugém
Anangé adi:té gípadé sukko
Akko sibo tu:ti régíng
Badíné ruma sine péttí
Siyangé péttí tu:mi sa:yé
Olené ya:dag arogé to:jíg
Sillen dagyé yo:yo toledyé
Lamté bélam uniyé logo

This A:BANG is related to Siyang river on their migration to the plains.

Po:píra pírnunga re: re:
Pírnunga anunga re: re:
Po:pírké labreyé gambo lendo
Sobug pumbug buglen dakku
Po:pírké pírnémé buglen dakku
Sibug sire yí:len dakku
Amni péliyé lí:len dakku

The beautiful butterflies are playing and dancing. They are enjoying the beauty of the atmosphere and gleefully welcoming the oncoming of the season.

Léllérko légua légo patung
Réiyéna réngam side di:dumso
Téléna di:dumso mutsigé ré:lumno
Ponué nu:man tébo lamté
Lírmé lambo tomtang dormang
Pu:man jarman aboné taniyé
Tu:lémé ka:tei tanigé tu:man
Du:géna gídagné mímbír ya:me kídínga
Sirki Na:né síkkamé ba:ba
A:yena e:na do:jíkpé jígnam

Oh our forefathers, us show the right path to reach our destination to get rid of sorrows and worries of life. Guide us the ways to a place for better living etc.

Do:sai pirilo piriya pogyoga
Do:nyiké oméngo poglen dagbo:né
Siné komjíngé réyingo lenka:né
Mo:bo jéyangé jileno ka:néiké
Do:si piribí poksigo lentoné

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Da:li da:liyé da:lo régoya
Mélo atobí da:lo régoya
Dongkungé danggéném gínéno dakkuné
To:bo karlobí yo:bo dambobí

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Adi: télé émaya
Benggo lí:dag émaya
Sedi ki:língé ki:lí: lí:dungé
Goné bédangém patog lentoka.
Ma:ying mangkorém yokpo toném
Karbo téség lí:pag téjíg

This verses are indicative of joyful songs sung in some gatherings or festive occasions by the youth.

Tangké ké:nai ké: Ké
Ké:nai do:bai ké: ké:
Do:té migmé aíné némna
Sí:bo tarué ru:man laju
Lí:bang olo to:man laju
Rinjigo ponué nu:man laju
Po:píré yí:man yínggong laju
O:du nébiré toyumé laju

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Toroni bolo ko:mane laju
A:yé sí:tu koje patai
Rélémko gílam lokkéyé dojumé
Tumnéko bolo sé:na langgoré

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Lébég bégbom mobéju létté lékkopé
A:yena sí:tugo koje yanggo dungkobo

Réiyé réngam pémíré do:dírpé
Lamté péttílpéna do:nyigé gora

A rainbow is in the sky. The Beautiful butterflies are dancing joyfully Let's all gather together to discuss our problems in such an atmosphere.

Siriya sirilo siriya mo:milo
Délu nosoré sorren dakkuné
Pi:mug sutpíko sullen dakkuné
Pingko sutpíko sullen dakkuné
Délu siyangé bogum tésigé
Doyit pékangto jé:man lentoné.

It describes the beauty of a foggy morning of the bank of SIYANG river, which are full of flowering reeds partially visualized through.

Pa:ro rugonga gatinoi tinka
Ka:ya moi kangamaiya
Tabé ngo silo pa:ru nommé
Léni goggbada réng réng bidu:né
Sirki ba:bua botté no:na
Sirki na:na ko:né no:na
Nolu léni ta:bé ngommé
Nolu ulé:nga gémang péika
Yéglong golongém jo:boi tu:né
Kaju muiyé ga:bo bige:la
Yoglong golongém doman biteika
Odéng kadmangém kadman bitu:né
Ke:se pímangém píman bitu:né
Odéng bulungém buman biteika
Ke:se pímangém píman bitelika.

It is a type of pray song describing the offerings to satisfy their forefathers for prosperity and happiness. They are

offered with apong, animals etc.

The following is a prayer song to the forefathers narrating creation of living beings on earth.

Dongké lébíngé rumna
Língo lébíngé rumna
Lí:bo ané pumné no
Gordu: bírné nolum
Gorpo: jorné sítanga
Turgí paríngé na:né ba:bu nom.

Po:dum dogungé gu:míné
Ato gu:míné bulla
Lényi marsobé tabé manggom
Boné ríglabé lamlabé
Tabé ba:ba manggamé
So:bo manggobé
Tané tabé gomtangko tangkékumé

Abo Sedi Mé:lo bottébí
Do:nyi Po:lomé pípo sula
Mi:mangém jiko jíglabé
Siné Mo:bok pílen toneika

Si:né Mo:bo among sido
Do:si pirimé tílígo téneika.

Ajjimé sékai urom po:sumé
Po:né po:yatpé yadlen tonéya
Urom po:sum bédang béléna
Ru:rug kémígé kémang bolona
Simé ngommé silo nolua
Po:sum po:miném minboi kuika
Ngo:na kékangé dagbang kíyé

Binpung kérangé dukkan líkkuboi
Urom po:sum béné béngoko
Po:sum béné bé:yíngko

This little boy is suffering due to illness Oh God! Please help me so that I can find out the causes of his illness. Show me the way to go to the land of spirits.

Sedi ba:bua Mé:lo na:na
Nolu kemdangém géno langka
Ngokké ajjio ka:líng ména
Mise serio sero moteika
Urom po:sum gu:mín bulla
Nolu dégé yéngé ma:péka
Bíkké ba:bu na:né bulu
Do:lo mikse réjín dungku
Do:nyi sido Po:lo sido
Do:nyi Po:lo among sido
Nokké ajjio ka:líng bulu
Do:lo mikse réjin dungku.

This stanza gives descriptions about the sufferings of a little one due to illness. In this way the MIBU conveys the message of worries and anxiety to the forefathers for help and remedy.

It is said that on hearing the pray, the spirits give reply in the following way-

Ngokké ajjio ka:ling ména
No do:jígém jíbbio langka
Ato tonggu gu:mín ngolu
Ajjimé ka:nyíng mé:nyíng dakku
É:na ajjio ka:ling bulu
Do:lo sírpé namdémna

Yu:sí bindugé dírge bitoka
Ajjibí étsangé sa:man yékupé
Mise sero sero yékupé.

It describes about the causes of dissatisfaction of the spirits. The forefathers (Spiritis) are very much in love with their grand- the little one, hence out of love they cause him illness.

(It is a belief in the Mising society that when the spirits are hungry then they cause illness to the people. When a sacrifice is made to them then the offending spirit becomes satisfied and goes out of its body and the patient gets relief of illness.)

The following verse describes the offerings to the offending spirits causing illness.

Gu:mín ba:ba botté bulu
Sé:na kukué rédéng bidung
Nokké na:né yindum bulu
Sé:na kabung dé:rung bidung
Yindum génoko génbio du:né
Odéng pulungém puman bidung
Kese pímaném píman bidung
Mise sero sero bidungku
Ajjibí étsangé sa:man bidungko
Ajjibí dé:yíré pongkír bidungku.

The last part narrates the little child playing again after recovering from illness.

Some verses of A:bang

Pi:muglok pingkolo réllé réllé
Nébíré bírkolo réllé réllé

The kohua, megela reeds etc. in the fields are full of new leaves and budding flowers. Our youthful minds are also full of joy.

Pékama kamdanga kolo:pi kolo:pi
Kamdanga lí:tunga kolo:pi kolo:pi

The black diver cormorants are swimming happily in the river waters.

Tangké ké:nai ké: ké:
Ké:nai do:bai ké: ké:

A dove is cooing expressing its happy songs.

Légo patér léllérko légua
Ko:kaju so:man kakuyé léllérko légua

Lets all of us play and enjoy like little children

Siriya Sirilo
Siriya mo:milo

Let us enjoy the flavour of cinamom trees which are growing abundantly in jungles.

Dérmi sí:tungé tírméko tírmangé
Kombong appuné réyupko réyabé

The leaves of dérmi threes are leaning to both sides alternately while the Kombong trees with beautiful flowers are dancing in the wind.

LOVE SONG

These are the most popular songs singing them particularly by young sections of the society, which have supplied imagery to express one's feelings and spring out from the state of uncontrollable yarn.

These songs are rich and varied in meanings occupying a unique position in popularity amongst the youths. The word

OINI:TOM means. OI-love and affection, NI-to console or lull, TOM- who is consoled or lulled. Hence the word signifies a song or a balled to be sung with an object of expressing one's love and affection. These songs are comparable with Bon geets, Bihu geets, of Assamese society. In some sections of the society, these songs are loosely called ABE: (BE:Voice, sound, tune) songs with tune. One forgets sorrows and worries of mind by singing OINI:TOM, and finds one's mate with attractive meanings expressing depth of love. Some are so meaningful and melodious that nobody can remain without appreciating them which pulsate the youthful hearts.

It is difficult to trace the origin of OINI:TOM. These folk songs were created as a part of oral literature which directly or indirectly reflect some of their socio-cultural life and thinking. Like other folk songs, these have been also changing from time to time in accordance with the changing socio-cultural life of the people. Yet, these are ever fresh and ever move like a river.

The Mising people express through OINI:TOMS their love and affection. A.B. Choudhury observes "The tribal people sing their songs not for its tune, but to record their own moods and emotions. They give expressions to their thoughts in their songs....." Yarning of youthful heart, desire to talk with the lover are some expressions by OINI:TOMS. These songs are their life connected with joys and happiness and different natural plural phenomenon also find place in these songs. A large number of songs are sung yearly on various themes and the Mising youths display extraordinary fertility of mind in composing these songs.

These songs are sung in season and out of season indicating many of the feelings which pulsate the heart of the youth. These are sung both singly such as when someone is doing work alone in the fields and sometimes, are sung collectively during feast and festivals such as Bihu, PO:RAG,

ALI-A:YE LÍGANG etc. While they work in the fields, they sing to relieve the monotony of their activities. They have also no inhibitions about singing loudly in the hearing of others. Sometimes, some funny songs are sung by them when a group of men or women working on paddy harvesting as in "RÍGBO GÍNAM" or fishing in rivers. They suddenly burst into song and there is a loud chorus singing many songs one after another till the work is finished.

The songs are interesting for several reasons which are exquisite love songs and give a glimpse of the youth psychology and even the unlettered people can create superb imagery. They not only throw light on social and domestic relations including their occupations but also reveal how lovers talk in them rather than in ordinary speech.

In festive occasions, the youths, the ladies in particulars, put on artistically woven clothes and dance following the tunes of OINI:TOMS. The dances follow the songs in accompaniment of tunes played in their indigenous musical instruments. Usually in festive occasions, new songs are composed and sing them. Sometimes singers are invited in great appreciation and enthusiasm by the hosts.

They easy flow of music, the simplicity of the language, the charm of the ideas and the delicacy of feelings in these songs have endeared them to the people.

These songs are charming songs with intensely romantic and yearning appeal and are therefore undoubtedly testifying to the fecundity of creative imagination. They are a rich storehouse of melody and rhythm and hence are noted for their beauty, sweetness and depth of emotion, reflecting the extra-ordinary love in which the composition flowered.

The imaginary capability of the Mising youths are reflected in their songs, which are mostly composed extempore. Many songs have been handed down from generation to generation by the olders singing them to the

youngers and making them sing. Purity and primeval form of these songs have been preserved wonderfully although without any written literature.

Examples of OINI:TOM-
Asi sikur sikurko
Miksi sikur sikurko,
Asi sikur pín-yépé
Miksi sikur pínma:ye.

The spring of water is spring, the spring of tears is also a spring, the former dries while the later does not.

Oyya kangkan ka:yuma
Asin bokki mé:nama,
Oino saril gímílo
Ngowé okol du:yé kun?

Oh my sweet? I love thee from the depth of my hearth. If you love someone else leaving me alone where shall I live?

Lí:sangge:l do:nyité
Siyum oangyékupé
Oinom aipé mé:namdé
Mé:tér émnam kama:yé

The rising sun will set in west in the evening, but my love to you is unending

Oinom ka:ma:b du:daggom
Mé:mango:pé du:la:mang
Oinom mé:sang sa:yémíl
Oino kolop dé:lí:dag.

I can remain out of your sight but my mind can't , when I think for you my mind wants to search for you.

Yummé yorang ayirdo
Oinom ma:nyíb ka:pa:dung
Pimu pisul darobla
Oinom pa:ma:l kabgo:dung.

I dreamt of you midnight. When I have got up then you were not in my bedroom.

Oinom éddíp kangkandop
Oko ru:nébí ru:toné,
Koymoula yírnamdé
Asin déyyém dodagné

Who made you so beautiful oh my dear. When there is a smile on your face, it pulsates my youthful heart.

Asinang onamé,
Asinang dígnamé
Bi:bi:lo:lin ésarpé
Oino kolop dé:língé

My yarning for you is unending. The breeze is blowing so sweet. And my mind also desires for you.

Télé dénggo:n pétta:pé
Oiya dénggo:l du:língé
Kangkan oiya mé:namnom
Lo:dém lupo sulíngé.

A group of beautiful birds are flying high with so much sympathy in their heart. When the words of our union will come true?

Oiya nampon appunpé
Oiya punboi sutungai,
Po:lok késug sukampé
Oinoi késud sudu:né

Oh my dear! we both grew like flowers of a garden that bloomed in the down-sweet and loving. But today you have faded out as the full moon.

Mé:dír miksiém díyoka
Mé:nyok némpé mé:yoka
Turra sí:sa:l du:dakso,
Nommé mé:tér kama:yé.

Don't worry my beloved, why do tears roll down? I will not give my heart to anyone else but you.

Kurua:dé kabdu:bong
Í:tu:langoi í:tu:la,
Ngokké asiné odu:bong,
Rongki:oi rongki:la.

The Egle is flying high in the sky looking to and fro, my mind is also alone nobody is nearby.

Péki toma:né péttang toma:né
Alaboi kama:né lablíg supébong,
Oinom ka:lí:do ka:beg toma:né.

Oh! Had I the wings of a dove, how soon would I taste you again.

Bittogné asidém
Billad oiya mola:mang,

Agom luma:n ko:né:dém
Ngowé lulad mola:mang
Siri oiya siya:dé
Erali oi ma:yedé,
Agom luma: luma:pé
Ngokké asin dodu:bong.

One cannot reverse the course of a river heading downstream and no one can ever understand nor win the heart of a girl who does not listen much, does not answer even if he knows or understands the question but pretends otherwise.

A:né assém ka:toném
Pumsa:lana tí:lí:dag,
Lakke: pongkeb pongkebdo
Oinok yallom ka: begdag.

On seeing the river water, I suddenly feel thirsty and as I quench my thirst by drinking handful of it, the water escaping between my fingers reflect your image.

Assé oiya tédu:né
Doué lu:líg lu:lígla
Asinangé odu:né
Miksi dílíg dílígla.

The river is increasing in all its might and with numerous waves creating ripples and remembering you, my tears fall fast and rapidly.

Donsiri dolo:bém
Sonkolíngko dungka:bong,
Mé:nam oiya ko:né:mé
Tatkílíngko dungka:bong

The ardent wish to climb the new, expertly built bride over the river Dhansiri forever remained unfulfilled just like the wish to ask formally for the hand of one's beloved remained a wish only forever.

Arígolok dubori
Rígumola mopagdung.
Agom rusil tadnédé
Ngoluk lamtém motumdung.

Just as the unwanted weeds overgrow the Ahu paddy fields, so also your union with me is stopped by the innumerable enemies and face.

Asi bitko bitkolo
Sí:sang asin bidmíndag,
Ginmur ésar sarkolo
Ngokké asin sarmíndag.

Along the current of the river our young hearts float away, our wild, carefree hearts too fly away to some unknown land along with the spring wind.

Asi sipud ju:rmang
Ramkongoi ju:rmang,
Akkongoi dé:yama
Aajonoém jon-gu:mang.

O my darling, we did not become the floating weeds in the froth of river or even a pair of water crows. If we had been alike we would have tied a bond of love so easily.

Urajahaj dé:daggom
Alab lablíg ka:pa:mang,

Oinok légang kabdaggom
Miksi dínam ka:begmang.

Even if I cry for you, you shall not see my tears just like you don't see the beating of wings of an aeroplane even though it is flying.

Asi bidnam tadbegdo
Asi abung ka:begmang,
Oiya nommoi ka:begdo
Mé:nam do:yíng kíbegmang.

I hear the stream flowing, its water rushing to meet the river. In the hills, I do not see it, Beloved, I see you but cannot speak out my love for you.

Dolíg la:do yongmodém
Apin agom kíddíko,
Mélíg la:mang oiyé:mé
Amig migyab kíddíko.

Like a handful of rice, I can eat a fistful of poison. But my heart, I cannot leave you for even an instant.

Yumdéngoi ayirdo
Asi tokap gídodo,
Gagoridém kebbomna
Koyémoula yírdagai.
Koyémoula yírpo:yoka
Bérymoula ka:po:yo,
Mukutai émpiné a:yédé:na
Asina:sém régdagné

In the evening, with the pitcher by your side, you have come to collect water and had smile sweetly. My heart is

wrenched on seeing your pearl like teeth smiling at me.

Do:nyibí sa:du:né
Lí:jígoi lí:jígla
Mé:nam oibí lendu:né
Géjuboi gékabla

The sun has come out with the pretex of painting a coloured hue every where. The queen of my heart has also come out wearing beautiful dress.

A:m oi gadyuma
Muti:yém tu:yuma,
Angké logné asido
Dagyumoi ka:yuma

O my beloved; the way you lean on the paddy plants, your way of gathering the bundles of crops, your high breasted figure-are really very pleasing.

Go:ru a:lém lagimang
Menjég a:lém lgimang,
Ngokké oimé pa:mílo,
Kuyab tagla dobopé

I don't want a plough for cultivation, even the bullock to plough is not wanted. But if I am united with my beloved, then I can easily cultivate my land.

Sikang émna mé:pésin
Agodém oi ka:begmang,
Turdung émna mé:pésin
Yalodém oi ka:begmang.

Have you embraced death? Why have I received no

news? And if you are alive why do I not get even a glimpse of your shadow?

Kapé oinom mitpan-yen
Kapé oinom mépagyen,
Obonori ongkagmílo
Odopag mitpan-yé nom.

How can I forget you, O my heart, how can I forget love? When the over flooded Bornoi dry up, green grass will grow and when can I welcome you with open arms?

Ngokké sí:sang dokkébong
Asin mé:jo: dokkébong,
Nommé aipé mé:namdé
Mé:tér émnam kama:bong.

When I recollected the sweet memories of the past, it touches my heart so deeply, my darling. When you were with me I loved you, even today my love for you has not diminished.

Asin mé:pum sumoge:l
Okopé oino saridu:n,
Gí:tung jikong kinma:pé
Okopé oino mamodu:n?

Why should you depart now when our minds have become one? I have gone to all places, I have not met you anywhere.

Adi ru:yid tettu:yém
Sikur bidnam tatpa:dag,
Ríksu kodo gípadyém

Miksi díla kablí:dag.

The rivulent comes down from the mountain height producing music. Whenever I come across our meeting place, it brings forth tears from my eyes.

Unsa:n do:nyi ruwattém
Mukkang kélub bomdu:né,
Oinom kouéb pa:ma:la
Asin siang bomdu:né.

The morning has dawned, but the clouds are overcast. The clouds have hidden the shinning sun causing the darkness all around. Of what the luxuries are to me when you are away from me, oh dear!

Oiya kangkan ka:yuma
Kangag sula du:nama,
Siddíp aipé mé:nésém
Léko bérra ka:toma:n.

O beauty, you have tormented many hearts. Your youth is bursting forth. I love you from the depth of my heart, but you did not even cast a casual glance over me.

Other Folk Songs

The word Sí:lung denotes jungles, hence this type of songs are related to agricultural works in jungles. The youth while working in jungles sometimes sing a song to avoid a monotonous situation and earlier, this type of song was known as Me:bo ni:tom.

Oiya télésin adiyé bélésin adiyé
Oko adi: kekonno oség suka:né oiya

Where is my beloved, there are hills all around.

Tolopé ka:yégom mé:nam oinom ka:begmang
Bolopé ka:yégom mé:nam oinom ka:begmang
Ma:nyí: bolosin mé:nam oinom ka:begmang.
You are neither in the south, nor in the north and not even in my dreams.

After harvesting agricultural crops in the months of Sept/ Oct, the village youths in their leisurely hours like to dance together, singing songs of love and attraction known as Amrag ni:tom .

Oiya téka:lok téboké téka:lok
Gika:jé la:joka oiya nomdané

Oh my sweetheart if you love me be courageous to follow me defying social bindings.

Oiya téka:lok Téboké-téka:lok
Gíkíné omémang oiya nomdané.
Oh! my dear, I love you from the depth of my heart, but I can't follow you breaking social norms.

The liga: ni:tom is a seasonal song sung on the occasion of Ali:A:yé Ligang, the sowing festival usually performing in the month of February. The songs reflect the oncoming of green beauties of nature and, in accompaniment of gumrang dance, give joy of mind particularly the youths.

Lo: Lo:le Lo:le lo
Dabo lo:le lo:le lo
Sisug sugbo sugbo bodia
Réngam gambo gambo bodia
Yo: ru:se pa:mo sutoka
Omum bulua ru:se pa:mo sutoka

Omum bulua dumlabém lammo sutoka
Silo ya:yangé yampo ya:yangé
Rogné néguppé gubangé yékupé

Oh youth, the deer in the jungles are enjoying the natural beauty. You too come dressing beautifully with designed costumes. You sing and dance to enjoy yourselves beating drums, playing tapung, gunggang etc.

Life is too short, enjoy it timely. You can't regain back your youth, once it is over.

Ali a:yé ali a:ya
Ngolu ali a:yé liga:dung
Kombong appuné punnen du:bong
Néiyé néngané ngannen du:bong
Daktag ésaré sarsa: du:bong
Do:mír yariyé arsa: du:bong
Pédong do:pidé pida: du:bong
A:mé amni pidgod du:bong
Ali a:yé ali a:ya.

Oh, God Ali a:yé lígang, we are celebrating the festival lígang, the kombong tree is flowering , new leaves are sprouting from the trees, seasonal wind from the west is blowing, thunder & lighting are appearing in the sky, rain is beginning to fall. In such an auspiuous seasonal occasion, we are sowing seeds of agriculture of different varieties on this earth.

■■

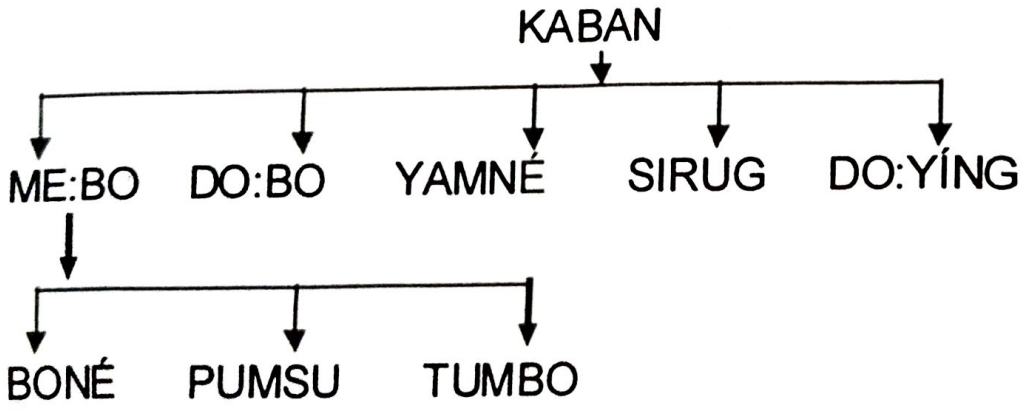
SONG OF LAMENTATION

The songs popularly known as KABANS are expressions of sorrows and griefs and are commonly sung by a deserted lover. Once it is sung, there is uncontrollable tears rolling down the checks.

These songs are older than the OINI:TOMS.

The KABANS are also sung recollecting sweet memories of the past, which still touch the heart deeply. Once somebody recollects the past, it takes the form of a tear and gushes out of the eye. One's lips are uttered in heart-rending cries and the heart once more recollect the message of prostration.

It is not always easy to classify KABANS. The following classification is based on their underlying meanings.



ME:BO KABAN expresses the sorrows or worries of love lost prematurely. And is exclusively confined to the youngers. The word 'ME:BO', denotes a youth.

DO:BO KABAN considered by some as synonym of ME:BO. But there exists a difference. 'DO:BO' signifies an older bachelor. It elaborately expresses the songs sung by them.

BONÉ KABAN signifies songs of non-union of a lover with his/her beloved. It expresses the yearning but never achieving in life. Once there is love-lost either due to death or separation before union of the couple, the lover remains unmarried spending time with tears trickling down the eyes throughout life.

TUMBO KABAN: The world 'TUMBO' means a widower and hence, are the songs sung by a widower recollecting her short happy married life.

PUMSU KABAN: The meaning of the word 'PUMSU' is a conjugal life and are sung by a couple in the old age remembering their happy days of the past. These songs express how the flow of time has been gradually depriving them of those happy days.

YAMNÉ KABAN: these are grief songs of a bride during her marriage ceremony expressing feeling of separation from her parents and relatives or feeling of apprehension of adjustment with a new family.

DO:YÍNG KABAN: these are narrative songs based on gallantry events or tragic end of some deserted lovers. The songs composed on the eventful life of 'Gela', tragic end of 'Deobar-Dentali', 'Binod-Plpoli' etc. are few examples.
The examples of KABAN–

Komjíng lokkébo réyyo lokkébo
Pitpa: lokkébo jéyango lokkébo
Oinom alígé ka:lígé sutagai

Oinom angabé kangabo sutagai
Oiya de:piném pidman bostai
Oinom de:pongém po:man bosutai
Oinom dongkungko gíman bosutai
Sibio dongkungko gíman bosutai.

When I was very young, in all my innocence my eyes were instilled into your sight. Our hearts were in unision. I had frolicked with you playing and making castles with sand, eating mud cakes and drinking water as Apong.

Na:né buluna ba:bu buluna
Kumdang déír pongkír bosula
Me:bo ngom okolok otagnéna
Na:nébí ododém omur tonéya
Na:né bí gagnamém gagmur tonéya
Turra dudu:dosém du:gé gítér katomang.

My parents had started a family when I was born. Unfortunate as I am, after a long term in my mother's womb, the moment I was born it was a mistake for which I have to bear the weight of misfortunes all throughout my life.

Oiya néngané néiyé néngané
Oinom néngané nagantid bomdu:né
Kinpong suyya:míl ka:pong suyya:míl
Oinom po:yaté yadbom momangai
Silo ya:yangé yampo ya:yangé
Po:lo lokaré kartid dakkuné.

Today, the creepers and shrubs have engulfed you. If I had known it before I would not have let you fly away with time breeze. Today, without you I am advancing towards the end of life.

Oino ngokképé asin appunai
Punbo suge:la jarpé mé:tungai,
Turra du:dosém mé:po ménganpé
Oinom sidodo sibosupé me:tungai
Oingok mé:namsém oino kapila
Ésar sarkampé sarpag modu:né

You blossomed like a beautiful flower of my heart. I wanted to have your love and companion throughout my life. But you have left me alone assundering all my hopes and aspirations.

Gu:mín so:yinmé lutomé suge:la
Sédi Mélomé suttomé suge:la
Do:nyi po:loké ka:sang dokkébong
Nommé lékorém korsang bosutai.
Lujo lulappé lubo suge:la
Néiyé ménganpé ngabo sutungai
So:ri riki:ké ma:téng ma:té:do
Ma:tér kama:pé ma:bo sutungai
Biyyar a:néké raggo ru:yido
Annyé lékopé gímanoi bosudod
Asin a:puga ngokké mé:namnom
Sibung kéréngé ré:tide bomka:né.

GU:MÍN SO:YIN, SEDI MÉ:LO, Sun, Moon, keeping them all as witness, I had dreamt of a bridge of union with you. We had always played together, roamed together, but today you are no more in my company.

Kinség ya:mílo nokké asindém
Oingo sémmarpé singagoi ma:ya:pé
Kinség po:ya:mílo nokké mé:namdém

Oingo sémmarpé siangoi ma:ya:pé
Mé:nam kala:sin okopé sebikan
Bírdug ni:tomém okopé mobikan,
Siko kama:né lambé bélampé
Oingom gímodu:n longé lo:tu:pé.

Had I known your mind's wish before I loved you, then I would not have suffered so much of separation. If only you had loved me without any real feelings, then why did you act falsely.

Ké:né ísíngké ke:dang appunpé
Ré:léng akko:do bakpumoi sutta:pé
Kombong po:loké jo:jog appunpé
Oinm lékko:pé bakpumoi sytta:pé
Do:mír tayé:tok karpun puli:tém
Po:lok loladdo kíbboi sutta:pé
Yumé ayirdo upsíng go:nyíng déngkampé
Asin dé:língém dé:pangoi yébo:né.

When will my wish of blooming like a flower in a single bouquet with you will be fulfilled? Like a firefly when my wish to lighten up a dark night with you will be fulfilled? When will we shine together as a pair of stars in the sky?

Yampo ya:yangé ro:ro: ya:yangé
Rogné néguppé gubangé yékupé
Ki:bo ki:tumpé tunangé yékupé
Yo: ta:singe ru:rug yékupé
Ru:bi ta:singe ru:rug yékupé.
Yo: kumdangé géno kuma:bong
Ninépé kumdangé géno kuma:bong
Yo: dakkuré kéyur yékupé
Yo: jé:yidé po:pid yékupé.

Day by day, I am becoming old and infirm. I am losing my eyesight and hearing power. When will we get back those beautiful days of marital bliss and togetherness?

Nowé ru:tuma ngokké ru:tuma
Oko ayiré angka:né silo?
Nowé lendu:né dasígé supé
Pi:roké pi:surém de:tamé bolo.
Nommé édílo otenoi langkula
Annyé doboko dojonoi ya:kuné
Sí:riyé kuma:bong sí:sangé kuma:bong
Légo dongkungém gímanoi kuma:yé.
Jinangé yébo:né lo:tungé lokké
Néiké négubé gubangé yébo:né
Silo kolokké yampo kolokké
Sé:kom ka:tin suyya kuné?

O my husband! How can I live without you? I am on the verge of death because of your desertion.
For life long, the joys of living together with you will be over from now onwards. How will I live, whom will I take up as a support?

Sékké nénéké luagé agomki
Oino élanpé lan-gé sudu:né
Nommé ka:ma:pé nommé pa:ma:pé
Oingo turdakso turpo kama:né.
Oko ré:lé:lé ré:pum sumílo
Oko bakpunpé bakpum sumílo
Oko a:yepé e:pum sumílo
Oino kangkannom pa:yakun silo?
Kapiné kabaném banboi kumílo
Kapiné birnamki birboi kumílo
Kapiné luseko lumamoi bimílo

Nokké légangé turra du:dosém
Oinok légangé sagla du:dosém
Opané pannébí sima: takamdo
Pa:nan agerém gertér kama:yé.

You have left me by listening to other people's dales words. How can I live? In what way can I again regain you? What song will I sing, what flower will I be, in what way will I dance? I am willing to do anything to get you back again. I am very poor, but I shall try and try again till my death.

Kapiné ayiré píngangé du:bo:né
Mé:dír nébiré birsang sa:du:né
Kapiné bélampé dakkudé sudu:né
Mé:po ma:nyíngém mangngé sudopé.
Nommé silona tolígé yébo:né
Rumngo kéígbo ka:sígé sudopé
De:tam de:lumé ko:rungé yépé
Nokké alongé lo:mígé yébo:né
Pigo: ringgo:la kabla madaggom
Nokké yallomsin ka:pangoi kuma:yé
Asin po:píré mé:jíg méngkoré
Mé:tung tu:ma:pé tungangoi yébo:né silo.

Today, what dilemma is facing time? My mind and soul are losing their foothold. Your beautiful body will be mixed with the soil. Your entire being will be one with the earth. I will never again see your shadow. How can I bear so much of sorrow?

Sí:sang sí:juksok mé:sang dokkébong
Oinom ka:líg mé:líg sunamai
Nokké ayangém pa:la oingobí
Kénong tí:língém mé:pang kamangai.

A:né olona sia:doi yatkodo
Oingonyi lékopé lémanna du:dodém
Oiya jojjé topí:man siya:ddo
Oimé sia:dé yattidoi bomka:né
Asi sipungé pínangé kampé
Ngokké asiné pínangé du:bo:né
Oinom mé:nané oinom sagnané
A:m amrukpé sanangé du:bo:né.

In the first blood of youth, I had lost myself in your love. But fate has untimely removed you from me. Without you my life is meaningless and is at a standstill.

Télé kamponé po:lok lotattém
Mukkang kélubla lolad yogdu:bong
Oiya kangkana ka:líg sunama
Oingok asiném pokkídopé mé:mona.
Longélo kémo kéangé kampé
Nowé sarila kémmo a:du:bong
Turra du:dakso nommé pa:ma:mílo
Rémgo gonamém asilo tolígyébong

The morning has dawned, but the clouds are overcast. The clouds have hidden the shinning moon causing darkness all around. Oh beauty, you have tormented my youthful heart. Of what avail the luxuries are to me when you are away from me, O dear.

Ouwé ouwa asinang onama
Oko imurém itoné oko lumurém lutoné
Okko kapila ngommé silo
Bipagé du:bo:né ngommé silo?
Ajjou dokkébong sí:sangko okumsém
Kapé mépagla kapé saktidla

Ami kolopé gípagé yébo:né?

Oh my beloved mother, what mistake have I done? What was my indulgence in the luxury? But today, all of you are handing me over to others. I have been brought up by your love and affection from my very childhood. How can I forget your love? How can I bear the separation?

Sometimes after marriage of her daughter, the mother fells lonely and cries as such recollecting her daughter.

Na:né na:nauwa, na:né kangkanauwa
Okolo sigíngé dubyo ka:né
Du:né érime jintomo ka:né
Du:némé tosiko tongango motu:la
Du:némé ranggo tongango motu:la
Bumbo sibiré sidango kolona
Du:némé tosiko tongango motu:la

Oh my lovely daughter why have you left your mother alone? How can, the aged mother live without you? You were like my right hand. You fetched water, cooked food and helped me in all my domestic affairs. But, today you were no more by my side. Oh my child, how can I spend the days when you are out of my sight.

Oiya siyatpé a:né siyatpé
Oingoi siyatpé yadríg sutu:la
Gomug gomlapko labríg bosutai
Gí:dang sidona lotta sidona
Lénéké lékorém korman bosutai
Lo:dém lékorém korman bosutai.
A:né olona sirangé olona
Sinéké sibugé to:tung kolona
Oinom pékarpé karbo sutungai
Néiké nosorém sarpíng mangkodo
Joji rébadé batpíng mangkobo

Oingonyi rébatpé badboi sutungai.

We both played, swam in rivers and talked together forgetting the worries of life. We enjoyed like anything in the past.

Oiya miksiko díledoi namsém
Me:bongok miksiko díledoi namsém
Koje pa:tangé réngamoi dakkuné.
Silo ya:ya:mang yampo ya:ya:mang
Oinom bérkoko bérbeg tokuma:n
Mé:beg daggom ka:beg tokuma:n
Sé:ko kolona ya:me: kolona
Oinom ka:líg mé:líg kolona
Oino nénganpé nganma:n du:neya.

My beloved! My loving heart is crying for you recollecting our sweet memories. But you have completely forgotten me and enjoying with someone else.

Yampo ya:yangé ro:ro: ya:ya:angé
Rogné néguppé gubangé yékupé
Ki:bo ki:tunpé tungangé yékupé.
Yo: ta:singé ru:ríg yékupé
Ru:bi ta:singé ru:ríg yékupé
Yo: gopirém partid yékupé
Yo: kumdangé géno kuma:bong
Ninépé kumdangé géno kuma:bong
Yo: dakkuré kéyur yékupé
Yo: jéyidé po:pid yékupé.

It brings a clear picture of the dark and painful life of a widow after the death of her husband.

Oiya bírig píngangoi dokkébo:

To:dí kírkuré kaptid dungkupé
Barbi ngíngíngé ré:tid bidakso
Takom tayingé dé:tid dungkuso.
Lo:bo do:nyido sikur asido
Éngo takarpé bijon sutungai
Asi jéri:pé dé:língoi lí:ma:pé
A:do bilatpé mé:bom sunama.
Di:té: tésiya ka:nam tésiya
Oinom kégoko kétid toneya
Do:mug tésiya mukkang tésiya
Oinom yínggoko yí:tid toneya.

We first met together in the beginning of a season. The living creature played joyfully in the beautiful and shinning atmosphere. Oh my beloved! You are out of my sight now. I can't understand who has eloped you?

Adi: téléna di:té: téléna
Oiya ka:tané jémang dukkuné
Bogum sí:lungé randang tu:yí:to
Tangki mari:yé bíkér nélémpé
Me:bo atéré bíkéré biéré
Sé:koi bídané oiyoi nomdané
Po:né po:yatpé yadbomoi ka:bo:né.

I have seen only mountains and trees all around obscuring my vision to see you. I have not seen your shadow also. I have been crying and searching for you.

Oiya lékoré léiké lékoré
Oinom lékoré korbo suma:bong
Ko:dun tedlungé tetpum sudaggom
A:né po:yatpé yadang dakkugom
Oinam po:yatpé yatpan suka: bong

Miksi miglangé réjin kuma:bong
Jinnoi sidokké lo:tung sidokké
Oinom métér ka:tér sudu:bong.

It narrates the painful separation of two loving hearts ending all hopes and aspirations.

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Having an unbearable pain of separation deeply hurting youthful heart of a lover, there is a spontaneous outburst of kaban with eyes full of tears reminding their affairs of love since childhood.

Komji: lokkébo réyyo lokkébo
Oinom alígé ka:líg sutagai
Oinom kanggoko ka:líg sutagai...

Oiya de:piném pinman bosutai
Oinom de:pongém po:man bosutai
Oinom dongku gíman bosutai
Sibio dongkuko gíman bosutai

Oiya pa:jarpé jarman bosutai
Pa:ro pa:jarpé jarman bosutai
Oiya pi:liyém kodman bosutai
Dongku pi:liyém kodman bosutai

It is an expression of sorrowful broken heart of a lover which in on the verge of separation of love.

Oiya kéréngém ré:pum sutagai
Me:bo kéréngém ré:tid sukangku oiya

Oiya silungém lu:pum sutagai
Me:bo silungém lu:pum sutagai

Oino silungém lu:pan sukangku oiya.

A kaban of unending remembrance of past love of a helpless and companionless lover after total separation between them with no hope of union again.

Oiya tolopé ka:yémíl jémi jémiyé
Bolopé ka:yémíl loglig toktigé
Oiya atérngo mé:tér sudu:bong
Jimnoi sidokké lo:tu: sidokké
Oiya atér ngo mé:tér sudu:bong oiya

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Bé:dum bé:dumla boggo: boggo:lo
Ngokke miksisé díngab ma:bo:né
Oiya lokaré po:loi lokaré
Oinom lokaré kartid bomdagé

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Kénong tí:língé pínbom dakkuné
Dígín síkíré pínbom dakkuné
Silo ya:yangé yampo ya:yangé
Lotta lottalo okum okumlo
Bígong bígo:la kabgo: yépéké.

LULLABY

Songs are sung to lull the children to sleep which occupy a special place and appeal to both young and old. Most of the lullabies in different societies have been composed by the unlettered women and so there is an originally and natural charm about them.

The lullabies usually are fanciful compositions and they reveal a delicacy of sentiments which are beyond the reach of literary poetry. The logic of sequence of ideas in these songs is of the child's.

The themes of the lullabies are varied. As babies in all societies are lulled to sleep, lullabies are everywhere very much common in theme. They are fresh with feeling and blessings for the child. They transport the simple joy of the mother to the child who put him to sleep under her soft caresses. The babies and young children are usually comforted with the help of lullabies, nursery and rhymes. The designation KO:NI:NAM or BINI NI:TOM are to this class of songs.

Regarding lullabies there are few characteristics. Agriculture is the mainstay of the Mising people. They have to work hard in the field during the season of agricultural production. The women work hard both at home and in fields. They get less time to look after child. So while they are busy in the field or at home, the mother leave the young children in charge of tender aged girls who are kept particularly for that purpose. These young baby sitters are called NÉBÍNG and they sing most of the lullabies. Occasionally the young boys are also kept for this purpose. But they are not expert singers. The growing up girls can easily learn and remember the songs from their mothers and olders. They also learn the songs during group songs with other friends.

These songs are meaningful and consist of some descriptions of natural beauty or things which soothe the crying or disturbing child.

Oiyauwa kappo:yo pékkaué dé:ma:da
Dé:dí din pí:mílo kablangka.

My dear boy, don't cry, its not the time. The dove is still

in her nest. You may cry when she will fly away.

Singgiké nérí:do birémé tabíko
Ékkubéí églabla dung.

There is a big tree, at the bottom of which a python is playing. It will notice and come steadily to take you away.

'Oiyaukko ba:bu:bí bojarpé gíka:né
Tuppi:yém rébomé biyéku dei'

My child, your father has gone to market. He will bring a beautiful hat for you.

Télésin mukkangé bélésin mukkangé
Pongkogdok muksubé yari:é
Muksubé tayé:tok gukayé appuné
Punjeré pun-yerra dung.

There are jungles all around. The night is stormy. Lighthing and thunder are there. You should not cry out of fear as the God's flowers are blooming above the clouds.

'Kabyobong oiyauwa kaptéré kama:pé
Yummé yorang yébongé
Yummé ayirdo mensaru:bí tatpa:la
Gambomé kupéké nom'

My child don't cry, the cunning fox is hiding behing the house who is ready to take you away. This makes the child close to its mother

Ngokkéna oiyaumé sé:kobí démtoné
Démné dém démbiyé kunéna.

Who has beaten up my baby? I will also beat him up again.

O ngokké ajio ka:lingo nisina
Sinango réngé gí:mano bidu:néya,
Sina dígjiré bimano bidu:néya,
Ki:né dígjiré bimano bidu:néya,
Sina géniko géno bitei yindum géniko géno bitei
Domé:péya takaré barbio tu:né?

Oh my little one is hungry. In hunger, his stomach is rumbling. Oh mother, give him your milk.

Édé:dé pédé:dé borali mittukko
Sirambí kebomna dukkang.
Ouyauwa kabyobong sirambí gampéké
Nommé kebomé péké.

My little one, don't cry, the otter has eaten off the fish's head. If it hears your cry, it will come near and bite you too.

Ngoluké oiyamumé rébiyé mulmuli tuppi:ko,
Anseko semanna géyépé.

We will buy a beautiful new cap for our darling. Our darling will show different amusing poses after wearing the cap.

Oiyauké anédé okolop gíka:né
Buri:a:yé pírkapé gíkang
Ngokké sa:baubí kaptíla du:yobong
Aki: bi:dopé a:yé doyépé.

Where did our little one's mother go to, surely, she must have gone to the forest. She will bring for our darling sweet

little berries. Don't cry. You will get enough berries to eat.

Kangkanné kouauwa kapila kabdagné
Oué:mé muri:la du:yoka
Kémmo a:du:bong kabnamdém tatpa:la
Uiyé gía:ngé dungé.

See little one, don't cry, why are you troubling your dear mother. There is an evil spirit coming following your cry.

Oiyauké anédé oiyaumé boge:la
Tí:tíngko tí:namém sun-yé
Oiyaumé oué:bí doponé apiném
Aki: bi:dopé dobbo yépé.

Don't cry little one. Mother will come and feed you milk on her lap. You will be happy.

Such are the lullabies still kept alive in this community. ■■

NURSERY RHYMES

As in other communities, nursery rhymes are also prevalent in the Mising society. A considerable number of nursery rhymes are handed down amongst the village children from centuries past. A characteristic feature of nursery rhyme is the accompaniment of dance which songs are sung in groups reflecting their happiness. Some songs are of competitive nature between two groups-boys and girls singing and dancing in open fields and in premises. Hence, these songs can also be called as LOTTA MOMAN SO:MAN or briefly LOTTA SO:MAN.

The rhyme is recited when children play games

sometimes taking a chorus character.

A few examples are given below:

Ko:néng : Sa:sé sa:sa selloya/ okolok lenpéké selloya.
Ko: : Oiyé oiya selloya/ sodogé lentoka selloya
Ko:néng : Sa:sé sa:sa selloya/ gappém ma:tém selloya.
Ko: : Oiyé oiya selloya/ tu:dugé népiré selloya
Ko:néng : Sa:sé sa:sa selloya/ pirkomé po:yoka selloya.
Ko: : Oiyé oiya selloya/ pongkabé ma:daké selloya
Girls : Oh brothers, show us the way to go
Boys : Oh sisters, this is the way you can go
Girls : Oh brothers, the way is obstructed.
Boys : Yes sisters, the way has been obstructed by **TU:DUG** leaves , (wild reed like creepers).
Girls : Oh brothers, don't close the way by TU:DUG leaves.
Boys : Yes sisters, the way is now open and you can go.

Ka:koiya ka:koiya so:man kajé
Ba:boiya ba:boiya so:man kajé
Ajjounédé méyappé yabdandung
Bottounédé méyppé yabdandung.
Ajjounédé pírémpé yabdankang
Bottounédé méyappé yabdankang.

Oh our dear uncle, let us go to play. The uncle sings the little ones are dancing like dolls. They are playing and dancing like moving fans. Oh my little ones, go on dancing and singing.

Ko:néng : Séng séng daboya tapiyo daboya
Migmo nédémé mo:yongo nédémé.
Migmo nédémé mo:tungo nédémé
Gonro ugoném géyumo nédémé

Okum kumdangém da:jongo nédémé

Ko: : Séng séng daboya tapiyo daboya
Migmo mo:tu:la kangkano nédémé
Ri:bi gaséngém sumjongo nédémé
Ege génamém géyumo nédémé
A:mé arígém gadjongo nédémé

Girls: Listen to us 'Our choice is this. He must be a handsome with a good looking face. He should possess the skill to construct a beautiful house by his own hand. He must look good in an UGON.

Boys: Listen to us, "Here is our choice. She must be beautiful with a smiling face. She must know how to weave RI:BI GASÉNG in her own looms. She should know how to put on EGE and GASOR. She must be able to harvest crops etc.

Silloi siyésong / Yampoi siyésong
Édíloi siyésong / Sé:ko lubila:yésong
Dagdu:toi siyésong / Daktogboi siyésong
Sé:ko lubila:yésong.

The songs' central idea is that the future of human being is upredictable. Nobody knows when and where death will come to us.

Yaka yakan píakko/Lamté lamtél dé:rila
Oko légang kabdu:song/Sé:ko lubila:yésong.

It expresses one to be careful before starting a journey. It also denotes a trouble maker in auspicious occasions.

Ataya léko léko gílangkuk
Ngolum gíka:l ka:langkuk/Ngolum mé:pa:l ka:langkuk

Asinang onamé silo/ Lékop ajon jonnamdém
Lékop pobo sunamdém/ Lékop ni:tom monamdém.

The friends played, read and sang together. The song narrates such sweet recollections.

Atayé ataya/Longkok agom kéba:do
Kapil gítokuma:n no/Asingang oma:né ngo
Ngolum mitpantokunei no/ Ngolum mé:pang kuma:nei no
Kindoyé kinma:yé no.

The song expresses the yearning of their friendship after long separation.

Opané opané ataya/Ngolukkémpé opanné kamang
Amírrok gosorém/Tatígé kébomdag
Édémsin tíktumbiné kamang.

The rhyme denotes how the poor people are helpless and neglected.

Donsiri donbora/Benné sati: ígbora
Nappangésin nabbora/Yeru:dé:sin tambora
Amigdé:sin migbora/A:yedé:sin kotora.

The stanza describes a comedian feature of DONBOR of Donsiri area.

Dugdung dugdung/Do:nyibí dugdung
Longngém longngém/ Do:nyibí dugdung
Dugdung dugdung/Po:lobí dugdung
Yummém yummém/Po:lobí dugdung
Do:nyibí dugdung/Po:lobí méndung

Po:lobí dugdung/Do:nyibí méndung
Sé:koi sé:kom méndu:song /Sé:koi lubiya:kusong.

The rhyme imagines a running competition high up in the sky between the Sun and the Moon.

Kaiya kaiya poisangko/Lo:ri motor dugnapé
Magya:ya:né kaibí/Poisang kotom bitomang.

It is an expression of dissatisfaction of a child on refusal to give money he has asked for.

Abungolok pékamdé / Siya:d yatpé yadangkang
Pétum píli:n okumdé/Ka:niyang mikke yí:lupkang.

Denotes- Smartness brings achievement
Idleness brings misfortune

Pédonga pédong oyok oyok/ Dorkang Po:yubém mobipé
Anu pétírém jo:yi jo:sa: bipé

It is a song urging to stop a heavy rain.

Po:lo kardung/Takaré kardung
Rí:sing karédo/Ya:yobí do:yíng kíbidung.

The rhymes describes an atmosphere of story telling in the moonlight.

Noluk éranga noluk éranga /Sagoliyém gambomkang
Be: be: émdankang /Koktogbog dugritag
Yektagém ba:bipé/Siloni appé kíríb karab.

It indicates- that we should be careful and look after the domestic animals particularly at night.

Po:lobí kangkané
Takarbí kangkéné/Ngoluk oiyaubí
Kampo polungé/Ka:no nomangé

The stanza bears an appreciative meaning comparing the beauty of a little one with the moon, stars etc. shinning high in the sky.

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RHYMES

Sumbur sumbur nakoya sumrako nakoya
Sumbur sumbur nakoya sumrako nakoya

Amo: sikong koroya damboya damboya
Sikong korong ya:meya damboya damboya
Rognémé yapimé tíryabo bo
Rokkamé yakamé tíryabo bo

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Lé léréliya ao li:lo léréliya
Siloké bomongé lérélia
Lí:sang dosémé lérélia
Omum ngolu nénganpé léréliya
Lo:boké lokarpé léréliya
Karren dosémé léréliya
Dumdéng ngolu lokarpe léréliya
Karren du:né léréliya
Gí:dang sidona léréliya
Lotta sidona léréliya
Me:bo ngolu ayínge léréliya

Yíngkum sutu:la léréliya
Miboké déíré léréliya
Pongkír dopéna léréliya
Do:yíng dongkumé léréliya
Kímané du:né léréliya
Yampo ya:yange léréliya
Ro:ro: ya:yangé léréliya
Omum ngolu péngarpé léréliya
Ngarman kosé:na léréliya
Tayígé tapídé léréliya
Pídman yékapé léréliya
Bo:mongé tasingé léréliya
Rí:ring yékupé léréliya
Omum ngolu kemdangém léréliya
Génno kosé:na léréliya
Miboké jé:yidé léréliya
Po:pid yékupé léréliya
Dorkiyé jo:jiko léréliya
Jí:píng mangkolo léréliya
Bumbo sibiyé léréliya
Bé:tid yékupé léréliya
Lé:léréliya ao li:lo léréliya

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Ta:sin pusin pundo pundo
Ya:yoké ba:ri:do tabíko éngangkang
Kusere: basere: matakab gídodom
Sogumé gumpid yumyid
Bési:ka ....

Ríbí bíkin bímínna kai tarína
Rénnai dibénai miné gasuma.

Né: lédu lédulo télé bansod
Milbo: lédu lédulo télé bansod

Golpota géyuma ege ju:ra

Géné géné péttang géné péttang
Bogaiké nappang ege nappang.

Okolokkéné lau/doma:nam lau
Alo sé:rko lígdaggom jédma:né lau

Taíra ír írdu:ne írma:ne í:r.

Ki:kiri ki:oi tapum gasora
Da:l da:lo ringgo:né u:la:lénga.

Mipag tíngír angudag
Mising tíngír angudag
Sibe: tapong língírdag
Édém ka:yém méngírdag.

Réni takí jang
Rení takí jang
Mimakpé mimakpé
Mising migang
Réní takí jang
Dibé nakí jang
Rélékpé rélékpé
Mimag molang

Polo den den
Takaré den den
Lígangém ga:la
Dumdumé bén bén
Po:lo lolatko
Takara kartakko
Nésupko négupko népirouko
Tadokpé gémanpé apirouko

CHAPTER-IV

FOLK TALES

The Mising community has its own traditional stories, which are handed down from one generation to the other. In the process, it gains in variety and inventiveness from one narrator to another and from one age to the next without however causing much damage to the original characters and ideas. They have a legacy of rich and varied folktales and story telling is a very popular pastime. These folktales can be classified into various types. There are stories about birds, plants, family life, love and romance, humour, jealousy, cruelty, wickedness, magic etc. Certain folktales contain a combination of myths and legends. Nature inspired their imagination with added culture including their folktales and folk literature. The folktales reflect their character, tradition, religious beliefs and social customs. After nightfall, the children gather round their granny or grandfather and hear the off repeated stories. In the grazing fields, the boys sit together and recite stories.

True Folk Story

1) Yakko-Ko:be's Heroic story:

YAKO KO:BE were two brothers who lived with their own respective families. The two brothers lived a happy and peaceful mountainous life. In the course of time, they had a number of quarrels with another neighbouring tribe, the Padams due to some social causes. Those quarrels turned into a full-fledged conflict and it was declared between the

two families.

Fore-knowing the probable outcome of the conflict YAKKO-KO:BE'S family built a large boat beforehand and fixed it in a safe place beside the Siang river. Their aim was to use the boat in times of necessity.

YAKKO-KO:BE had altogether three wives. Before the clash commenced, they collected a large amount of chilies and dried and ground them up. On the day of the war, each of them kept a certain quantity of it in bamboo cashets and stood guard at the entry and gate of the house. One of them sat by the fireplace after keeping a steady fire going on, ready to burn the chili power and with all their weapons ready, at hand.

On the fixed day, the members of the Padam clan created a great din and approached towards them. When they reached the premises of YAKKO-KOBE'S house, the latter's three wives relentlessly throw upon them the chili powder. Moreover, they burnt the chili in the fire and thereby scattered chili powder everywhere.

The Padam warriors were totally taken by surprise by such a mode of attack. Unable to bear the agony, they rolled about in the courtyards due to the burning of the chili powder. Waiting for such an opportunity, YAKKO-KOBE killed all their enemies at once. After that, for their own safety, they guided their families to the Siang river where their boat was ready for them. On the boat they reached across the Plain after travelling along the river.

2) The plight of the Maans

The invasion of the Maans, created wide spread terror in almost all places of Assam. The cruel and inhuman Maans after plundering and killing mercilessly, at last reached the banks of the Bor Luhit. Even after facing the big waves of the

river, they did not think of returning back instead, they wished to create further terror on other bank. They thought of crossing the river by boat.

The mising people residing by the bank of the Dibru river knew of the inhumanity of the Maans. They were worried when they came to know of the intention of the Maans of crossing the river. One day, the Maans ordered them to help them cross the river by boat. When they came to know of the situation, the Mising people asked the fisher folk not to help the Maans cross the river. On the other hand, the fishermen were compelled to help the Maans out of fright. On coming to know of their plight, the Mising gave a plan to the fishermen in order to teach the Maans a lesson. The river was full of small riverine island. Their plan was to help the Maans across to one of such an island only, and not to let them know the great depth of the river beyond it. The fishermen after letting the Maans cross to an island immediately left them there and hurried way in their boats.

The Maans came to know of the danger, but it was too late. They stranded in the island surrounded by deep waters of the broad river. The cruel, blood thirsty Maans who never dreamt of being victims of helplessness were now in reality, in a poor plight. Because of scarcity of food many Maans died and other slowly waited to die.

The Mising who were keeping a watch on the activities of the Maans waited for the right moment and immediately attacked the Maans late at night. They were armed heavily and were in large numbers. The starved few and weaken Maans were no match. The Misings could easily wipe out all trace of enemies.

In this way, the invasion of the Maans in the north bank of the Bor Luhit was brought to an the island, by the Misings.

3) The clash of Dangga Noro

The present DAMRO once in the past was inhabitated

by different groups of TANI people of Mongloid origin predominately the Tayeng at Tayeng area (lower DAMRO), the Léying Parag at Léying yíbe(South DAMRO), the Dangga Noro at Noro yíbe(north-east DAMRO), the Nalung Pagag at Dasing (Central DAMRO), the Bodír Bojéng at Bodír Língkab(DAMRO area), the Damin Dang(near bank of Yamné river), Pérme, Pértin, Borang and Roton at Ke:pang, the Me:gu-Taying at Kesi(South bank of Yamné river), the Yirang at Karnang(North of Kesing river), the Légo at Mariyang etc.

One day, Képang(grandfather of Pérme and Pértin clans), the father of Papér and Pakkom, who went for fishing in the river did not come back home for days together. His two sons anticipated something fishy in the matter that his father might be killed by people of other clans in the locality. In order to trace out the possible killer of their father they arranged a common feast slaughtering a Methun(an Indian Bison) in which it was declared that the person having enmity with them or killer of his father should not attend the party called Imo. The clans present in that feast formed a common group called Pa:dam or Padun which created sensation among the clans who did not attend the feast. In return they also formed a group called Pa:si comprising of Bodír, Bojéng, Tayeng, Taku, Damíd, Darug, Takko, Tagnyo and Mo:yong. In the meantime, a methun having a white spot on its skin belonged to Papér and Pakkom, was lost in the hilly forest. In search of it Pakkom and Papér arrived at Léying Yíbe, the habitants of which expressed their ignorance about it. But they saw children of Péying Pérag clans tasting the delicious curry of Methun and from them they came to know how a Methun was killed for Ampang Pime festival at Léying Yíbe. The people of Péying Pérag thought of a possible counter reaction of it and they fled from there to take shelter under Dangga Noro. When Pakkom and Papér demanded compensation on arriving Noro Yibe, the combined force of

Dangga Noro and Péying Pérag defeated and turned them out. Afterwards the Padam groups along with Papér and Pakkom fought a battle ferociously against Dangga Noroh and Péying Pérag and defeated them completely for which they were forced to leave Damro permanently. Later on, they took shelter at Barudu Mishimi village near Sarsong river. The pérme clan on getting information of those fugitives approached Samping Menam and Samying Menam, the heads of Darudu for due punishment of the crime committed by those fugitives the results of which was the merciless killing of many members of their families. Those who survived the attack fled away and later on settled on the bank of Dibang called Migom Pígo at Dambug from which they ultimately migrated to the plains.

(4) Talu-Tadug clash

Talu and Tadug were two brothers who lived somewhere near Siyang river in the top hills. A clash between the two brothers broke out over a plot of plain land which was fertile enough for maize cultivation and ultimately they separated from each other forming groups between themselves. The Talu group who lived in Térung situated to the north of Siyang river was formed of Dai, Darig, Yamso and Régon clans whereas the Tadug group inhabitated at Magmang to the left of Siyang. Although they separated and lived in different localities, the clash did not come to an end. The tadug groups continued to harass the Tadu group people preventing them from fishing, collecting firewood, hunting etc. in the hilly jungles and rivers.

Mekir and Menggu who inhabitated in their neighbourhood called Kampang kumting area took notice of that situation for a long period of time and came forward for peaceful settlement and reconciliation between the quarelling brothers. They organized and called meeting and

as a mark of peaceful understanding Talu offered a Danki or a Genying Kinggen a big silver pail) and a necklace called Graloyingkobi sincerely and with open hand. But the Tadug group who did not like the whole proceedings angrily refused the offer and rebuked Taduk group right and left with harsh words. The group broke down the offers into pieces on the spot. Mekir and Mengu could no more tolerate the humiliation and their group the Pasi combined with Talu attaked Tadugs. They defeated the group completely and forced them to abandon the locality forever. Afterwards they fled and crossed Sibya and Sikang rivers ultimately to be settled in areas at Sanpura, Namsai and Sadia.

Note: It's said that after Dangga Noro and Tadu Talug conflicts, the other Opín like Lo:ye, Sayang, Mili, Kardong, migrated from Pa:si, the Padung from Padu, the Padi, Payeng in Ri:tung areas gradually from the plains.

4) Great hunter Ampolung :

This is a true story of the great hunter Grandfather Ampolung who was an ancestor of the Kuli clan.

Ampolung was a brave hunter during his time. He hunted wild animals, birds far and wide in the thickest of jungles.

One day, he was busy shooting birds with his bow and arrows. The bird he was shooting was a kind which ventured out only at a certain time of the day. Very soon, he had a fairly good number of birds shot. Watching him were a couple of spirit like creatures called JO:G in Mising, which ate fish usually. They decided to get the birds from him. So the male approached Amplung in a certain form from front. Ampolung was not to be easily defeated. He tried to attack with his dao, but whenever he did so, the female came up from behind. In that way both of them troubled him a lot. But Ampolung kept the dead birds with him. Suddenly, he had an idea. He seized the bag from the male. This bag actually contained all the power. Without it, it was powerless. It

become a captive then, Assuming a human form it followed Ampolung. Seeing this, the female begged and cried, implored and wailed to let her husband be set free. Ampolung was deaf to her pleadings. At last, he relented on one condition that they never trouble him again. The male and female then made a promise that, whenever Ampolung went, or whoever uttered his name, they and their whole race will not let their shadows cross the area let alone themselves.

Till today, have kept their promise and even now anyone going out alone at night or across lonely places will utter "Grandfather Ampolung". This keeps away all kinds of evil spirits and harmful beings. The belief continues till today.

Folk Tales

1) The Hungry Soul

In ancient times, a rich man who lived in a village had a herd of buffaloes. In order to get more and more money, the man, instead of drinking the milk himself, used to sell it away. In this way, he never drank the milk and in a short time all his buffaloes died away one by one.

One day, thinking of his plight, the man was sitting under a tree. In the cool shadow, he dazed off to sleep. While in his sleep, his soul took the form of a dove and started cooing atop the tree. At that moment, a priest who happened to pass by, stopped and asked the dove why it was cooing so. The dove answered badly that the person sleeping never drank his milk and that is why he still whished to have a taste of milk.

Then the priest asked the dove not to worry and to enter the man's body and that he would make the person drink milk. The dove kept silent for sometime and then answered the he would not return to the body again. Otherwise his wish will never be fulfilled.

But the priest gave his promise that the dove's wish will

be fulfilled. After a long time the man wake up. Then the priest asked him what he wanted to eat. The man answered that he wished to eat chicken and drink milk very much.

Then the priest said, "Man should eat and drink according to his wish. Otherwise dissatisfied souls will curse you. If only you eat chicken and drink milk, then only you will once again regain your life".

After saying thus the priest made the man drink milk to his heart's content. He killed fowls and pigs and let him have a feast. Then only, the person regained his life back, in reality.

For that reason, till today, in Mising society, whenever anyone falls sick or gets frightened for some reason, people invite his soul and let him have a feast on fowls and pigs to his heart's content.

2. Horned Owl

Long ago, there lived two very close friends. One day they planned to catch some fish. So they kept a kind of bamboo trap called 'Sepa' in the water. But the fish they caught were so few in number that both of them said to one another that it is surely someone's work that they were getting such scanty fish. Perhaps someone comes in the early morning to see and goes away with it. So they decided that whoever wakes up early in the morning would come and see about it, as well as wake up the other. Thus planning in that way they went away to their respective places.

The discussion of the two friends was listened by a Jo:g (eats fish). He woke up one friend at the first cock's crow at the crack of dawn who took his dao to see the 'Sepa'. As the friend had a dao with him, the Jo:g could not harm him. On reaching their destination, the Jo:g asked him see to the trap while he saw to the bamboo pitcher (Khaloi) where the fish was stored. The friend agreed and kept his dao to look into the 'sepa'. Seeing his chance, the Jo:g tore off his head and

sucked away his blood.

On the other hand the real friend woke up and coming to know that the other one had already left, was angry that he had been tricked. Nevertheless, he left to see the trap. On reaching the place, he was horrified to see the headless body of his friend and the head moving about. It followed him wherever he went. In his terror, he climbed up a tree shrieking with all his might. In this way horned owl bird came into existence.

3. Karpun Puli

In the ancient times, in a village, there lived two beautiful girls KARPUN and PULI. Just as their beauty was unsurpassed also no one could equal them in dance as well. They grew beside the river flowing near their village in a carefree and happy atmosphere. By the time they, blossomed into youth, they could dance GUMRAG in the festival of ALI-AYE-LÍGANG. People from far and near flocked to see them dance.

One day KARPUNand PULI went alone to a dense forest to collect firewood. They were enchanted with the beauty of the forests and were so engrossed in their work that they did not notice that the God of the forest was enthralled with their loneliness. The God of the forest started chasing them in order to make them his own. Seeing him, they were so frightened that they began to call aloud to the God of Protection ÉPOM. God ÉPOM was pleased with their devotion and felt pity. He sent seven girls to help KARPUN and PULI. The seven girls caught KARPUN and PULI by their hands and took them upto heaven via the Milky way. Even then, the God of forest did not leave his whim. In the end, seeing no other way, the seven girls surrounded KARPUN and PULI and hide them. Till to this day, we can see KARPUN and PULI fleeing in the sky.

4) The Cooing Dove:

Long time ago, the sun and the moon that is DO:NYI and PO:LO have no children. That was causing them great grief. They performed many ceremonies and offered many prayers. At last a lovely baby boy was born to them. Mother sun was so happy with her son that she would remain busy with him the whole day long, looking after him, feeding him and tending him. But there, one difficulty arose. Busy with her baby, she could not go to her work on time. She started neglecting everything. As we all know, the sun and moon's main work is to keep revolving round in their own orbits. As the sun remained busy with her son, many places on the earth remained in darkness. But if the sun and moon remained engrossed in their respective works, their son would be neglected. So the sun came out in search of NÉBÍNG that is a boy or girl who look after young children. The NÉBÍNG would look after her son while the parents went out to work. But the sun could find no NÉBÍNG for her son. At last, with great despair and tiredness, she returned back home. She decided to rest her tired limbs under the shade of a tree on the way. She saw that a dove was cooing away to herself on a branch. The sun asked her, Hey dove, I have a dear little son. Would you like to be a NÉBÍNG to him? At first, the dove did not agree. But on constant persuation by the sun, she condescended to become a NÉBÍNG and returned with the sun home.

Now, the dove always used to take the baby on her back by tying a cloth. The parents could now work in peace. The dove used to follow the mother with her baby on the back. One day, while taking the baby on her back, the cloth slipped and fell down. It reached the earth. The sun asked the dove to fetch the cloth from the earth back again. In the meantime she would hold the baby and go along her way. She asked the dove to catch up with her quickly.

The dove flew dawn the great distance back to the earth. After getting the cloth she tried to fly upwards. She could nearly catch up with the sun but the latter was always one step of her.

After trying for a long time, the dove become too tried to fly any more. On the other hand, the sun was about to set in the west. The dove could not catch up with the sun. So the sun gave her a mocking smile and spat on the dove's head. The bird came down to the earth again.

Because the sun had spat on her, a white smear can still be seen on the dove's head.

In her grief at not being able to meet the sun and her baby, the dove keeps on cooing till today. That is why, a Mising lullaby goes as such:

Sweet child, do not cry
The dove has not flown yet,
When she flies, you cry.

5) Abu Tunturung:

Long time ago in a village lived two boys with their father and stepmother. The stepmother, though not very fond of them, did not actually illtreat them out of fear of the father.

One day, the four of them went out into the forest to collect talíng leaves. The two boys went together in one direction and the parents in another. After a long time, as the sun was about to set, the two boys called to their parents aloud.

"OUÉÍ (meaning mother)" someone answered "Anegangree." "BA:BO (Father)" Answer came back "ABU-TOON-TOORUNG rakshasa. His ears were so big that it used one as his pillow and the other as a blanket. He now came out and asked the boys not to be frightened but came and spend the night with him in his house. So the boys followed him and were given to sleep in one room.

In the middle of the night one of them happened to awake up and heard the ABU-TOON-TOORUNG and his wife planning to roast and eat them. They were heating up iron sticks in the fire. Quickly, he awake up his brother and they put the two bundles of leaves they had collected, in their place on the bed and escaped. ABU-TOON-TOORUNG put the red hot iron over the covered bodies thinking them to be the two boys. The leaves being burnt made a hissing noise and smell. The rakshasa was very happy. His mouth watered. He thought that the two boys would be very tasty and had a lot of fat in their bodies.

The boys were well ahead on their way the next day dawned. By this time, ABU-TOON-TOORUNG learnt of their escape and started chasing them. The two boys saw him from a far and they climbed a tall tree. When the rakshasa saw them, he asked how they managed to climb up. They answered that they climbed up after propping up the sharp edge of their dao against the trunk of the tree. The former did as he was told. As a result feet were all out up and started bleeding. But he licked up his own blood.

The boys then prayed to the God of wind and rain. Hearing their prayer, the God started to create a fierce storm. The trees were shapen from side and seeing their chance the two boys jumped from one tree top to another and reached the edge of forest. There they met a wild fowl. They asked it to cover up their footprints by scratching the ground. When ABU-TOON-TOORUNG asked it whether it has seen the boys, the wild fowl answered that it hadn't and instead covered up their tracks.

The two boys then reached a wooden bridge. They met a woodpecker and requested it to peck the bridge to make it weak. The woodpecker did as told and showed ABU-TOON-TOORUNG that the two boys had gone that way. The rakshasa ran across the bridge. On reaching the centre, the bridge gave

away and he creaked out to his death.

The two boys reached home safely. Meanwhile their father had grieved for his sons and coming to know that his wife was behind the plan, chased her away. They lived happily ever after.

On the other hand ABU-TOON-TOORUNG'S wife, in her sorrow collected the few remaining bones of her husband, powered them and scattered them, in the river after turning some into leeches others into mosquitoes and scorpions in order to suck human blood. In this way, mosquitoes, etc. came into existence.

6) The story of the treed bird:

In ancient times, there lived a brother and sister. Their parents had died away when they were very young and they had grown up by roaming about here and there. The boy was the elder of the two. They lived on the fruits, leaves and roots of the forest.

One day, while roaming about, they reached a village. They were treated very kindly by the villagers. So they decided to stay there and learnt the ways of farming as well. In those days, there was no dearth of land but because of the lack of proper roads and lanes, it was difficult to go from one place to another, especially when there were rains. So they built a temporary shed in their fields and lived their instead.

In the mean time the rainy season came. Thinking that wild animals might destroy their harvest, the brother went to the shed in the field early in the morning for the whole day. The sister cooked the food and took it there.

One day, because of heavy rains the roads and lanes of the village were all submerged and it was difficult to move about. Moreover, while finishing her household chores she was a bit late in cooking up the food for her brother. On the other hand, the brother began to lose his patience in his

hunger and started cursing in anger.

After a long wait, he saw his sister from a far away off, carrying a small bundle. Seeing the small size the brother grew angrier still and as soon as she reached him, he, without even opening the bundle cut her sister into two halves with his sharp dao. Blinded by his anger, the brother realized his folly, his grievous crime and mistake when he saw the innocent young face of his sister on the ground. A slow stream of blood began oozing out from the sister's body. But it was too late. Seeing this sorry sight, the brother began to curse himself and cried out loudly and beat his chest in remorse. He had lost his sister because of his momentary uncontrollable anger. At last, he performed the last rites of his sister all alone. Then feeling intense hunger once again, he opened the bundle and began eating the rice. He had his fill but the rice was still left. Seeing this, his sister's soul took the form of a small bird and sitting on a nearby tree began to say.

"O Brother, tie up the bundle,
O Brother, tie up the bundle...."

The brother understood his sister's voice and his tears began to fall fast. He extended his arms and said "O my dear, I lost my control and killed you. I now understand my folly I am now all alone in this world, you come to your human form. I shall never make such mistakes again."

But she did not return. When the villagers came to know of it, they made him an outcast.

From that day onwards, this kind of bird came into existence and in the lone afternoons, till today, they sing sadly.

"O Brother, tie up the bundle"

■■

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APPENDIX

(GLOSSARY)

Glossary of Mising words

Used in the text

(A)

ABO/ABU	father
ABO/TANI:	father of human beings
A:BANG	devotional or religious songs
ADI:	mountain
AGOM	language
AGO-GOLUNG	burial ground
AKI:	belly or abdomen
ALI	roots
ALAB	wings
AMRAG	a type of harvest festival
A:M	paddy
ANGKURANG	a sharp weapon (DAO) with a shot handle
ANÉ	mother
ANA:RANDANG	wood-pecker
A:NÉ	a mighty river, the Brahmaputra
APIN	rice
APPUN	flower
APONG	domestic beer
ASIN	the heart, mind
ASI	water
A:YE	fruit

(B)

BA:BU	father
BA:BOI	uncle
BURI:A:YE	a variety of sweet berry

(C)

ÉBONG	a dise like structure made of bamboo strips and TOKOU leaves used as umbrella.
ÉJUG	a type of instrument made of dried wild bottle-gourd.
ÉPO	made of bamboo trips of separation of paddy grains etc.
ÉPUG	arrow
ÉSAR	air

(D)

DÉRKI	a type of instrument made of dried bamboo ends.
DENDUN	a rectangular shaped instrument made of wild reeds
DENTUG	a simple instrument made from bamboo.
DOBUR	a type of religious festival
DOGNÉ	a type of valuable bead
DONSIRI	the river Dhonsiri
DO:LA	disc like bamboo structure
DO:MÍR	the sky
DO:YÍNG	tale, story
DO:NYI	the sun
DUGLA	elopement
DUMÉR	a fine decorated cloth
DUKULI	a small bamboo basket

DUMPAG	a simple instrument made from bamboo
DUMDUM	a drum
DU:N	a bamboo basket
	(G)
GADU	missing-Lim, a very big blanket woven from cotton threads only
GAPA	a specially designed cloth used by women
GEMPA	a big bamboo basket
GERO	a variety of designed cloth
GINMUR	the February moth
GOLPOTA	a necklace made of silver coins
GON-YAB	a loin cloth
GONRO-UGON	a traditional Dhuti
GO:RU	cow
GUMRAG	a type of traditional dance
GU:MÍN	the ancestors etc.
GUNGGANG	a delicate bamboo instrument
	(I)
I:	bow
	(J)
JAMBOROK	an arrow like big fishing weapon
Jurki	a big conical fishing instrument made of bamboo strips
	(K)
KABAN	song of lamentation
KANGKAN	beautiful , lovely
KARSING-KARTAG	the worldly beings , forefathers etc.

KA:KOI	maternal uncle
KÉBANG	meeting, organization, association etc.
KEBBUNG	a designed cloth meant for women
KEGRÉG	a designed cloth meant for women to use a round their aist
KENTU	a type of ear-ring
KIMBU-GASOR	a variety of designed cloth
KOJE YANGGO	goddess of fertility
KOLOYANG	a big box like fishing instrument
KONGGE	an armlet made of silver of gold
KORAI	a disc like bamboo structure
KORDONI	a silver chain or necklace
KO:NI:NAM	lullaby
KURUANG	an eagle

(L)

LA:NAM	to take
LEKE	old or traditional
LÉ:NONG	a circular brass-metal
LÍGANG	to start or sowing
LÍ:TOG	a necklace made of ordinary bead (PUAL)

(M)

MARBANG	a big brass-metal instrument
MATAGAPA	a small but high quality woven cloth
MÉRAM	fireplace in a kitchen
MENJÉG	buffalo
MIBU	priest in the Mising community, an A:BANG specialist
MIGMO	check

MIBU-GALUG	woven male shirt
MIKSI	tears
MOMAN	nursery rhymes
MUGLÍNG	thunder
MUKKANG	cloud
MUKUTA:	pearl
MURONG	an open house for performing festivals etc.
MÍMBÍR	young girl, youth

(N)

NISÉG	a stripped woven cloth used by the baby sitter
NÉBÍNG	baby sitter
NI:TOM	to console or a song
NGOKKÉ	mine, me
NOGIN	rice beer

(O)

ODUM	a bamboo storage basket
OI-NI:TOM	love song
OINOM	to the beloved, the beloved
OPÍN	a group, gutro
OKUM	house

(P)

PATI:	a mat made of reeds, cane etc.
PAYÉG-GASOR	an ordinary piece of cloth for carrying betal nuts etc by the old folk
PÉDONG	rain
PÉKÍ	dove
PÉRA	a big bamboo basket for keeping chickens etc.

PEMPA	an instrument made from buffalo horns
PÉTUM	a small bamboo cage for keeping chicken etc.
PISÍRÍNG	ear-ring
PI:LI	a delicate pipe like bamboo or reed instrument
PI:RO	a variety of wild reed
PORANG	a type of bamboo fishing trad
POTALI	a decorated woven cloth
POTOI	an ordinary loin cloth
PO:LO	a month, the moon
PO:PÍR	butterfly
PO:RAG	a festival
PO:RO	a variety of domestic beer
PO:SUM	the departed soul
PO :TUB	a piece of ordinary cloth for covering the head
PURANG	boiled rice wrapped in leaves in sizeable packets

(R)

RAI-KO:RÉG	a type of musical instrument
RI:BI:GASÉNG:-	colourful woven cloth
RUNGKUG	coffin

(S)

SARE:	a fish catching sieve like bamboo instrument
SA:SI	elder brother
SÉGBUNG	colourful woven cloth used by women around the breast
SÉGRÉG	colourful woven cloth used by women

SÉNG	a piece of cloth comparable with a handkerchief
SÉDI-MÉ:LO	the worldly beings, the sky and the earth
SIRAM	otter
SOGON	an ordinary cloth used by the old folk
SO:MAN	dance or play
SÍ:PAG	cotton
SÍ:PAG-ONNO	cotton threads
SIRKI-NA:NÉ	the imaginatory birth place of the Mising, a hilly place located somewhere in the mountains of Arunachal Pradesh.

(T)

TABÍ	snake
TADOG	a type of valuable bead
TAKE:	ginger
TAKPOR	ear-ring made of kind of wild reed (PI:RO)
TALÉNG	above, the supreme
TANI :	human beings
TAPUM-GASOR:-	artistically woven cloth from Muga & endi
TAPUNG	a variety of musical instrument
TA:SUG	a bamboo domestic beer filtering instrument
TUMBO	widower
TU:DUG	kind of wild plant
TU:LI :	a bamboo basket for keeping fish

(U)

UI	spirits

URAJAHAJ	aeroplane
UROM	the died soul

(V)

ÍGÍN	a bamboo instrument for carrying house hold goods etc.

(Y)

YAMBO	a stripped cloth meant for men
YALO	shadow
YARI :	lightning
YA:ME:	young boy, youth
YOKPA	a metallic cutting weapon
YUMMÉ	night

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